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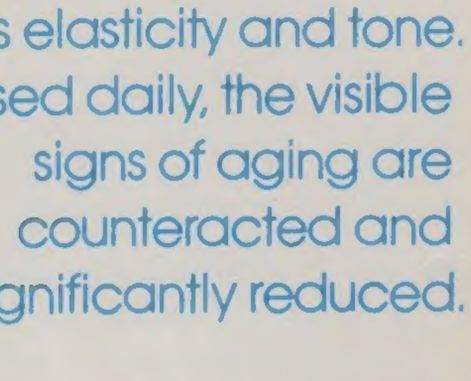

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by

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september

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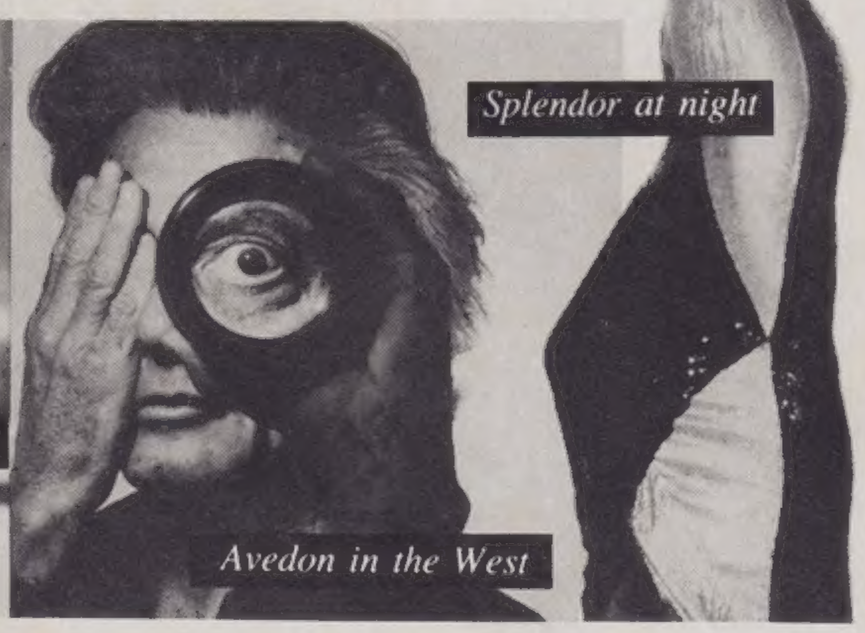

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Striking key notes for fall with shoes masterfully created exclusively for our salute to Italy, beginning September 11. These modern luxuries are imbued with his innate sense of classic style, making quite a showing in our new place for Bruno Magli in The Designer Shoe Salon on 4, New York. And all our stores.

- High-heeled pump in patent leather and kidskin in black, taupe, purple, 145.00.
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GLORIA SACHS

From an illuminating collection, one flowing current of cashmere, in black and white: the pullover, cardigan and pant.

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FALL | SCENARIO | 1985

Norma Walters has lofty thoughts for fall. It's all a matter of nuance, you see, as her autumn unfolds in gradations of gray to black. Tone and texture. Subtlety and scale, from spacious to slim. Begin with a strong-shouldered blouson in paisley jacquard. Belt, mid-way through the message, in tissue-thin moire leather. And narrow the focus by great lengths in her knife pleat skirt of black and white flecked wool.
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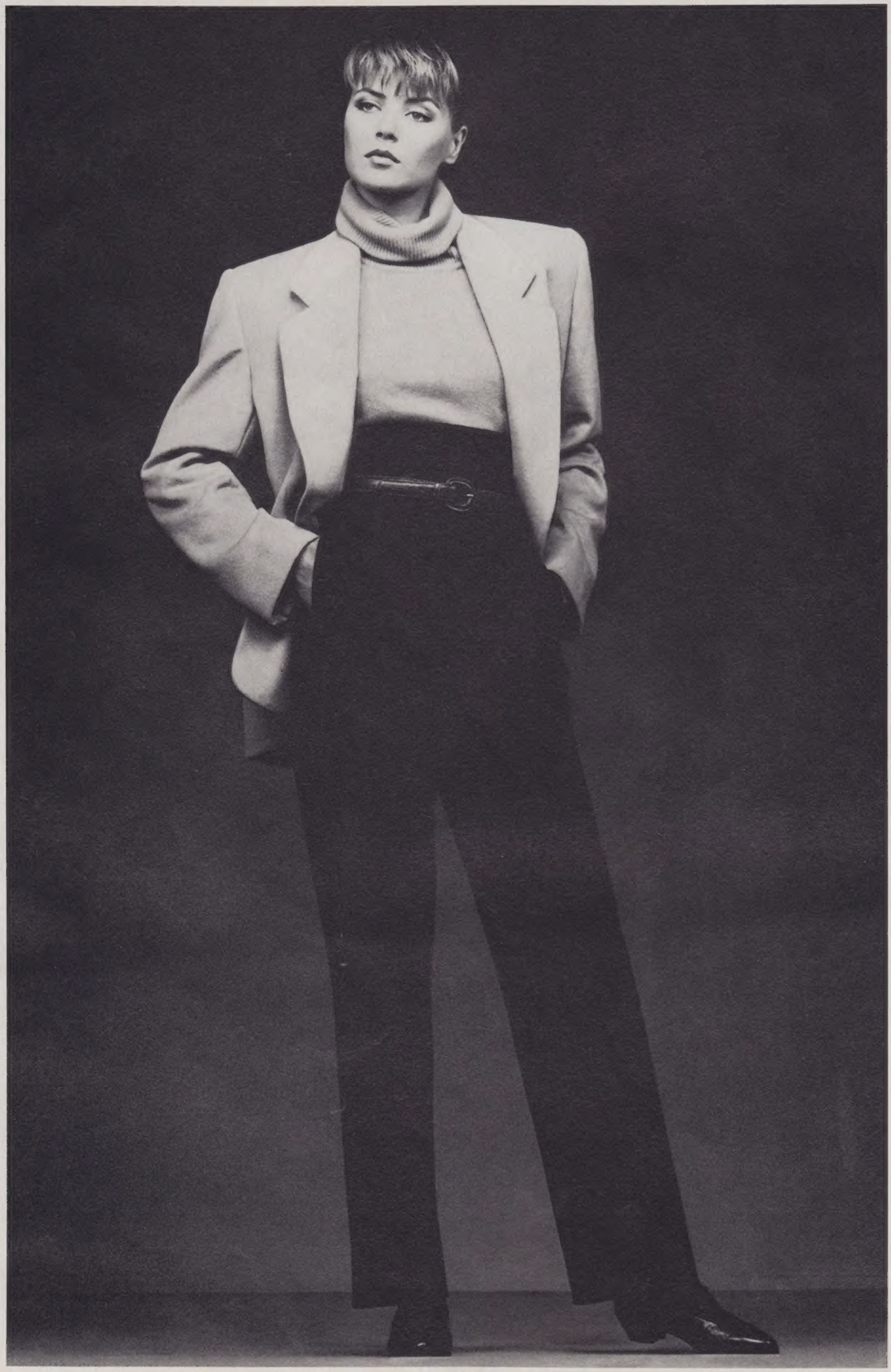
ANNE KLEIN

SERENE SOPHISTICATION—WITH A SLIGHT CHANGE IN SHAPE YOU'LL FIND MORE FITTING THIS FALL. THE HIGH WAISTED WOOL PANT TOPPED BY A CASHMERE JACKET AND TURTLENECK. IN DESIGNER SPORTSWEAR, 103, AT BEVERLY CENTER, SANTA MONICA, CENTURY CITY AND NEWPORT.



THE BROADWAY
IS SOUTHERN CALIFORNIA

PERRY COATS

Nat Kaplan The ultimate executive ensemble fashioned with all of Nat Kaplan's flair for elegance. Jacket of pure wool windowpane plaid by Anglo over striped satin blouse and black Ultrasuede® skirt. Jacket and blouse in camel or red with black. Three piece ensemble, sizes 6 to 16, about $600. Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

PHOTO DANIEL DE AZOULAY HAIR CAMI

Lillie Rubin

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Photographed on location in Morocco.
Kim was flown there on Royal Air Maroc.

INTRODUCING

MAROC

THE NEW FRAGRANCE FROM ULTIMA II

AND A TANGLE OF POSSIBILITIES.

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INTRODUCING MAKEUP COLORS CREATED FOR

THE NEW HEROINE

THE WOMAN WHO MOVES FROM ONE ADVENTURE TO ANOTHER.

Estée Lauder Inc Photographs Skrebneski Nutriv Lipstick: Paisley Red Polished Performance Nail Lacquer: Paisley Red
Model Patricia Clyne Blouser Barry Bricken Stockpin: James II Location: Oliver Sutton Antiques, London

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L. to r.:
'Aunt' Nancy
Barbara Alexis
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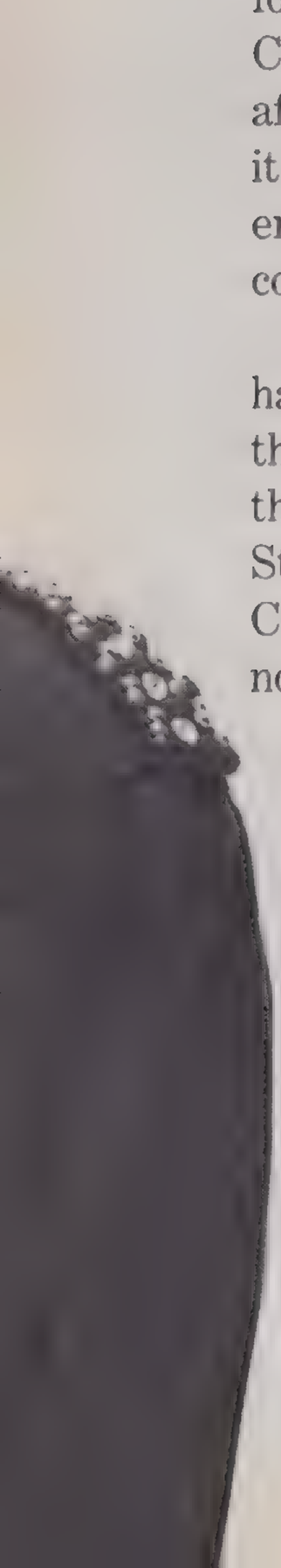
ULTIMA II INTRODUCES PROCOLLAGEN,
in an unprecedented anti-aging complex that offers opportunity and hope for skin of any age.



AGE **20** Even skin in the bloom of youth isn't exempt from the effects of aging.

New ProCollagen Anti-aging Complex is unprecedented. Its preventive skin care capacity is surprising.

This super active formula, ProCollagen Complex, has a special affinity for skin, thus giving it unusual skin caring properties. It also helps conserve internal collagen.

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AGE **40** Ah, forty. The age of enlightenment. New ProCollagen Anti-aging Complex offers a kind of basic truth for forty-year-old skin.

Procollagen is the support system for collagen, the ingredient of firm, young skin.

And in this exclusive complex there is the capacity to help stop age breakdown on vulnerable areas like your throat, your forehead, the corners of your mouth. It even firms skin tissue.

The sooner you start using ProCollagen Complex the sooner you will witness its exceptional benefits.

AGE **60** Sixty isn't what it used to be. In this new age of alternatives, if you've chosen aging well over just aging, Ultima's ProCollagen Anti-aging Complex will be important to you.

It is the first skin care complex of its kind. Because of its exclusive composition, ProCollagen Complex has remarkable moisture reparative capacities.

It will actually diminish the length and depth of dry wrinkles. It works deeply as a moisturizer, and clings long and lovingly.

All in all, ProCollagen Complex is skin care the likes of which you've never known before.

CHR ProCollagen Anti-aging Complex

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Anne Klein at Robinson's

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LANCÔME

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DE NUIT
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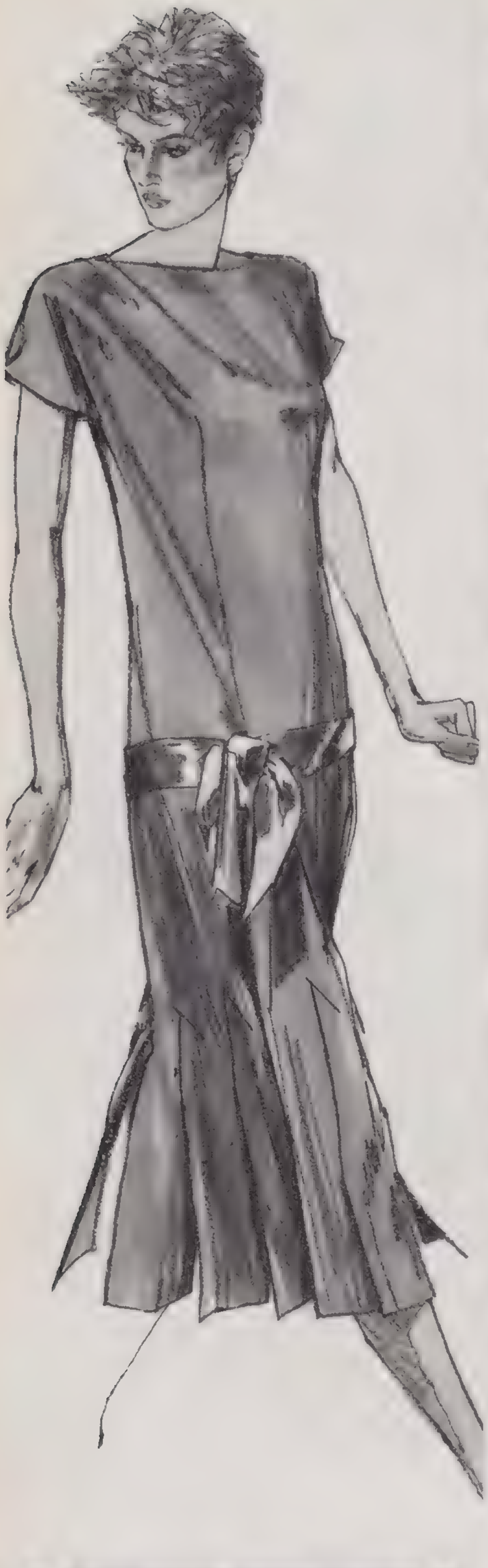

kappi

The little black dress that makes big fashion news. Kappi's dropped waist crepe with satin band and flirt skirt, sizes 4 to 14, about $180. Kappi, a division of Nat Kaplan, Inc., 498 Seventh Avenue, New York, N.Y. 10018.

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Looking as if
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Even L'Oréal is talking
with a bit of the brogue.
Tartan Red lips, nails.
Capucine blush.

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Free Hold™ does something I thought was impossible. But then, it's from L'Oréal. It gives me hold and so much more.

Hold with softness.
Hold with fullness.
Hold that's not stiff and sticky.

I've tried other styling mousses, but they're just not the same. Because Free Hold has a formula that nobody else has. So I don't mind if it costs a bit more.

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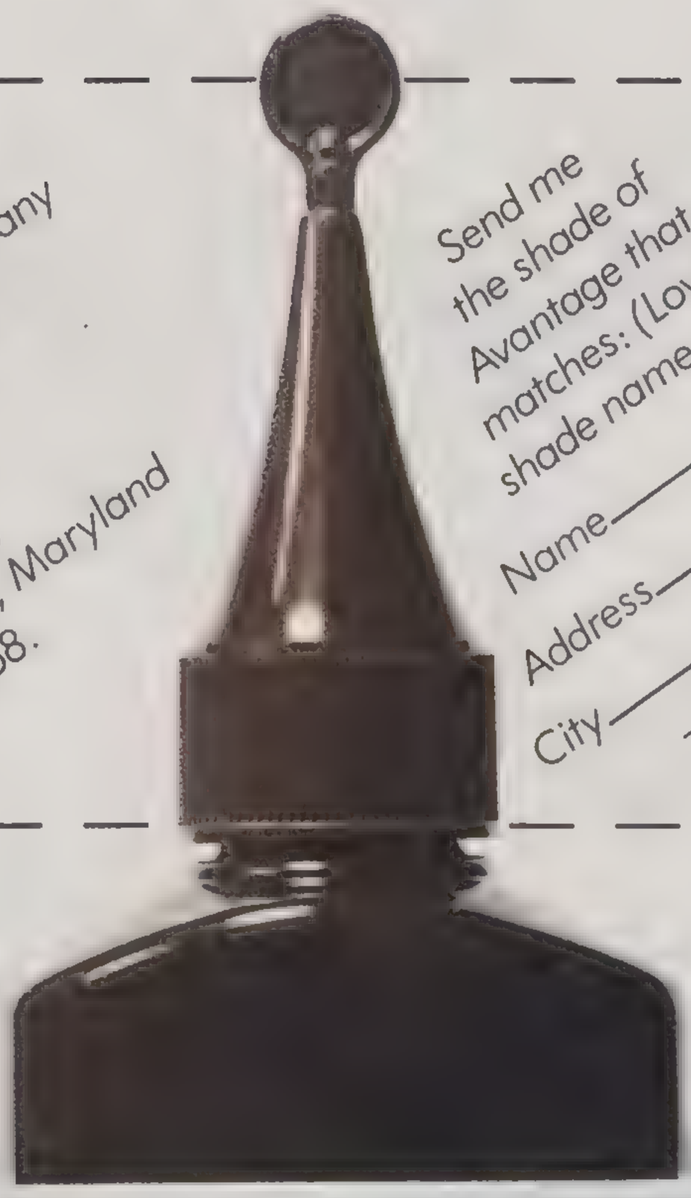

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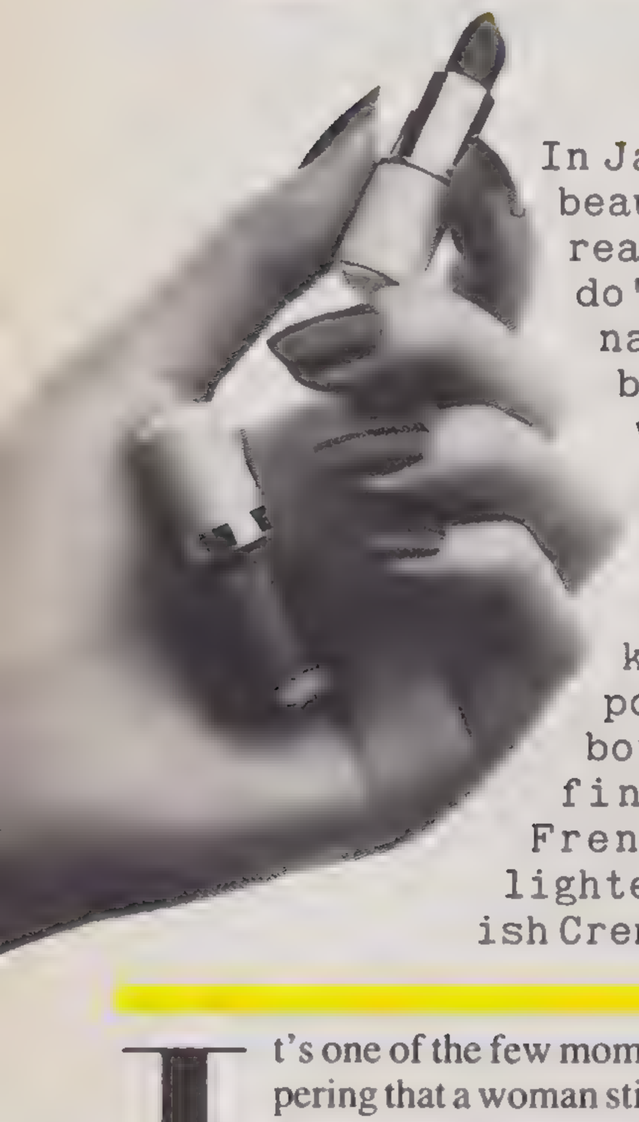
COVER LOOK

innovative

...approaches to makeup, fragrance... cosmetics pleasures

ttractiveness is not isolated parts but an integration—of makeup, hair, fashion. That relationship at its most modern—*left* and on our cover, on actress/model Isabella Rossellini—starts with black. Here, it's a black turtleneck under an ivory cashmere coat, accessorized with gold earrings, red red lips, and a sense of humor—in this case, a jaunty suede cap. Makeup that holds its own against black, from Lancôme: red lips (Red Cabaret), strong brows with soft eyes (Rêve Romantique, Plum Patiné), subtle cheeks (Raspberry blusher). Fashion by Donna Karan New York; cap by Patricia Underwood; earrings by Robert Lee Morris for Donna Karan. Hair, Suga of Suga Salon, NYC; makeup, Ariella. Details, last pages. Photograph by Avedon.



BETTER!

In Japan, the difference is scale—beauty products are miniaturized for real portability. Examples: Shiseido's perfect inch-long lipstick and nail polish, *left* (only in Japan, but the trend is in motion...). For women who like the polished-smooth look of skin cleansed with a buffing sponge: a stack of slim Pro Cleansing Puffs by Cover Girl. (One belongs in every travel kit.)...In makeup, a cream-and-powder hybrid combines the best of both: glide-on application, lasting finish. Prime examples: Chanel French Blush and French Glow highlighter; Countess Isserlyn Powder-Finish Creme Makeup.

Eyebrows: back in style!—brushed straight up, softened with eyeshadow, held with setting gel

Powder plus

Translucent loose powder is a cosmetic staple—it keeps makeup practically fade- and smudge-free, and can sub for anything from foundation to eyeshadow. Strategies from Amy Greene's *The Successful Face* (with Molly Pomerance; Summit Books): "Apply loose powder with a fresh cotton ball. Always powder the entire eyelid, even if you don't plan to wear any eyeshadow. The powdered eye looks finished when worn alone. Under eyeshadow, it creates a smooth, matte surface; any mistakes can be easily blended away."

GIORGIO SANT'ANGELO TOHRU NAKAMURA

fragrance playthings

It's one of the few moments for pampering that a woman still makes time for," says Gianfranco Ferre about bathing. Material evidence: the proliferation of bath-related fragrances such as Ferre's own, which gives equal time to tactile pleasure (luxurious cream/powder/bath foam) and to scent. Similarly appealing: a skin-conditioning body cream and bath powder for lovers of KL. Part of Le Bain d'Anaïs: a shaker of lightly scented talc and Déodorant Parfumé spray (could take pampering to the gym...). A delectable splurge—Maxim's de Paris' scented dusting powder flecked with gold. Making even a quick shower an escape: Regency Cosmetics' bar has "poured on" the floral-Oriental fragrance of Tawanna...

Expanding the parameters of perfume: new and unusual ways to indulge in it. From Giorgio Sant'Angelo, environmental fragrances in whimsical guises—frogs, cats, and the clown sachet (sketched by Sant'Angelo, right). The new thinking behind the latter: it's filled with a subtle, outdoorsy scent, is rechargeable with a squeeze, retains its fragrance for a year....The move in men's fragrance: more wearable concentrations—from the airiest splash (brisk, citrus-y Canvas by Interface; aromatic Chaz in the new, breezy Invigorating Body Spray; Quorum by Puig scented shampoo, moisturizer, shower gel, talc) to more intense formulations (e.g., Monsieur de Givenchy Super Concentrate: lasting, classic).

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Oil-Free Hydrating Fluide

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Clear and light, Clarifiance pampers your skin with moisture . . . hydrates it without oil. Creating the fresh feeling of cool water on your face, sheer Clarifiance disappears into your skin. You feel its effect rather than its presence.

Clarifiance. A welcome asset to skin that calls for moisture, not oil.

LANCÔME
PARIS

FASHIONS BY LA LINGERIE © Copyright Inc. '84

Headpiece: Hans Appenzeller. © Elizabeth Arden, Inc. 1985
Jacket: Adams is wearing New Wave Mauve LipCreme, Soft Focus Mauve Salon Formula Nail Lacquer, Ultra Violets Powder Perfection for Eyes.

NEW WAVES

Colors that move to a new rhythm.

Estée Arden

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Reknowned for superb craftsmanship, the Gucci name and interlocking "G" symbol have become synonymous with impeccable taste and enduring quality.

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Distinctive 18K gold-finished timepieces for men and women, combining the precision of Swiss quartz crystal movements with the classic styling that is unmistakably Gucci.

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The breakthrough new lotion that can make all others obsolete.

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New Advanced Energizing Extract is a unique lotion that energizes skin to **dramatically improve its texture.** It took scientists at Elizabeth Arden Research 5 years to develop the intensive synergizing formula that:

- **energizes** the skin's regenerative activity
- **penetrates** vital moisture-rich extracts
- **retards aging** with a sunscreening ingredient

Result? Whatever your skin type, its texture can dramatically improve. Suddenly, your skin is smooth, soft, luminous, the best it can possibly be.

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Red Pepper

The Purity of Form

Paris-Born...

at Saks Fifth Avenue.

Silhouette.

The intrigue and the

options of it.

And how the masters...

how ***Yves Saint Laurent***

and ***Emanuel Ungaro***

resolve it.

To a grand, new simplicity.

In textures spun by

Abraham, Bouton Renaud, Diochon,

spare forms unfurl.

This new night-glamour.

As Paris conceived it.

But more so,

as we possess it...

completely

at Saks Fifth Avenue.

For Saint Laurent/Rive Gauche, Yves Saint Laurent's red panné velvet wrap. Of silk and viscose by Abraham.

Emanuel Ungaro's black paisley jacket, black crushed velvet skirt and paisley coupe de velours chiffon blouse. In silk and viscose by Bouton Renaud and Diochon. Photographed at the Musée Rodin, Paris.

Saks Fifth Avenue

The Intensity of Line

Paris-Struck...

at Saks Fifth Avenue.

Angle. Curve. Contour.

Glamour now is

a powerful beauty.

An adamant line.

Carved. Honed.

Curved. Coaxed.

By ***Jean-Louis Scherrer.***

By ***Givenchy.***

In fabric-splendours

by ***Bouton Renaud,***

Verel de Belval,

Moreau, Bucol.

Paris began this daring

bravura.

But it will reign

complete...

at Saks Fifth Avenue.

Jean-Louis Scherrer's paisley jacket of printed panné silk velvet by Bouton Renaud and black sheath dress in wool and silk by Verel de Belval.

Givenchy's rhinestone cocktail dress. In black rayon and cupra velvet, and silk satin jacquard, by Moreau and Bucol. Photographed at the Musée National du Château de Versailles et Des Trianons, Versailles.

Saks Fifth Avenue

The Transition of Scale

Paris-Turned...

at Saks Fifth Avenue.

Dimensions.

The boundaries

are now broken.

To be re-defined,

re-proportioned

by wit...genius.

By ***Claude Montana.***

And ***Karl Lagerfeld.***

In levels juxtaposed.

Cropped...to unending.

Unexpected.

In luxuries from ***Bucol,***

Dormeuil, Cattin, Lanel.

Pure flights of

imagination

Paris-defined are

forever complete...

at Saks Fifth Avenue.

Claude Montana's tuxedo jacket with full-length tails. In navy silk moiré by Bucol; and tuxedo pants of black wool by Dormeuil.

Karl Lagerfeld's silver bugle-beaded cowboy blouson over chiffon mini dress and slim pants, in silk by Cattin and Lanel. Photographed at the Musée National du Château de Versailles et Des Trianons, Versailles.

Saks Fifth Avenue

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YOUR LETTERS

Keeping the spirit
Re: "Can a spiritual dimension help, for ourselves and our communities?" from June, 1985 Vogue. . . Thank you so much for including Ann Ulanov's comments on the above subject. So seldom are spiritual issues addressed in women's magazines that it was a rare treat to find her opinion which considers the total woman.

With so much emphasis on dress, makeup, and hair, it is good to be reminded that body and spirit are one. So far, the spiritual side of the personality has been treated slightly. This is unfortunate because it, too, is fuel for developing the self and projecting that self out into the community and workplace. I feel this issue is so important that I would like to see a regular column devoted to spiritual dynamics for today's woman. . . . Diane Adams
Atlanta GA

Vogue quality: front to back
During the last several months I find myself more and more anxious to read my business partner's issue of Vogue rather than my own copy of *GQ*, a fact that has little to do with fashion layouts and everything to do with the superior quality of your magazine's articles.

And so I am writing to urge you to keep on publishing such first-rate talents as Edmund White and Barbara Rose and Mary Gordon on weighty cultural matters in the back of the book, and to give us more of the witty one-liners of Hal Rubenstein up front, and to thank you in general for regularly producing a very readable publication. Brendan Lemon
New York NY

French vs. "franglais"
[Re: "Letter from Paris: Americans in Paris," by Edmund White, May 1985 issue]. . . My roommate and I met in France while studying there our Junior year abroad. When I read the two paragraphs to her about the French finding our accent "adorable" and that we're popular politically, she remarked: "What is this? Satire?"

I was mocked by a store owner one day during my first few weeks in Paris because I mispronounced one French word. When he asked me if I needed help I said, "Non, merci, je regarde," and he said, "'Sha regarde,' c'est ça que tu as appris?" Furthermore, "French fears of the Soviet Union and disillusionment with their own socialist regime" cannot automatically send them flying over to the other end of the political spectrum. I'm sorry, but France is *not* the most "pro-American of all European countries." Certainly, there is a sort of mysticism about America to the French—just as there is the other way around. So, there is an interest in our culture, but they just can't stand their lovely language being mangled, and they're not afraid to tell us. The French, on the whole, are anti-anybody who is not French. I felt automatic relief of tension as soon as I left the borders of France on my way to visit other, more welcoming, European countries.

It is true that Paris is crucial as "a channel for dispersing American art." The French *do* have taste and know what real art and individualism are. However, as far as language is concerned, one must realize that the French Government is desperately trying to bring back the old, pure French. One fine example is the rejection of "le weekend" and the use of "la fin de la semaine" on government-run television. The fact that the French take their language so seriously and go to the extent of refusing anglicized words proves that they are bursting with nationalistic pride. . . .
Barbara J. Devens
Wilmington DE

Art: new images?
As a director of an art gallery dealing exclusively in computer art, I am compelled to respond to the article "Rule Breakers" by Barbara Rose (June 1985), in which Miss Rose states: "Perhaps the common denominator of much contemporary art is a total rejection of the homogeneous, bloodless technological society."

Many contemporary artists are using new computer technology either as a new and integral art form, or as a new artists' tool. I believe that art in our age of computer technology will bear some surprising new images that not only break the rules, but also make some new ones! Elizabeth P. Van Dusen, Director
Beyond the Horizon Gallery
Pittsburgh PA

Note-worthy
Thank you, Vogue, for your commitment to good nutrition and good health practices as part of a modern woman's life. Your articles are current and informative and never let us forget that beauty and health are closely linked.

Nothing demonstrates your commitment more than the editor's note to Jill Robinson's "In Search of Fitness" in the June issue. Too many of us accept everything we see in print, especially the advice of celebrities. Your balancing advice that six hundred calories a day is not a safe way to lose weight allows us to read her article as amusing, inspiring, and exaggerated. Thanks! Mary Jane Boland
Claremont CA

An actor's advice
In the June issue of your publication, you were gracious to include me, along with an update of my professional activities. I was, however, misquoted. I am attributed with giving Cher acting advice, something that she hardly needs and I never give.

I'm sure your publication and I are both equally as interested in informative and honest journalism. Please be sure to check your quotes and sources to avoid this happening in the future. Thank you for giving me the opportunity to set the record straight.
Eric Stoltz
Hollywood CA

"Success"ful article
As a writer myself, I know it's nice to learn of the impact of one's work, so I thought you would enjoy learning of one use of your series in the June Vogue, "Success: On Our Own Terms," edited by Lorraine Davis.

We planned a luncheon meeting for the thirty-some members of our Association, a group comprised of senior-graded women in several Federal agencies in San Francisco. Various women served as readers of the first article "Have We Changed the Meaning of Success?"; afterward we had a rather lengthy discussion about the implications of the topical areas in our own lives. Your article provided us with material for a provocative and meaningful interchange.

I also want to express my appreciation for Mary Gordon's article on ethnicity in her marriage in the preceding issue.

I enjoy reading Vogue; you are striking a responsive chord with articles of this kind.
Nancy L. Peterson
Association for Federal Women Executives
San Francisco CA

What dreams are made of
I would like to praise Barbara Kafka's article on the Paris Ritz (June 1985) which, after reading, left me in a fantasy difficult to withdraw from. Many times I have indulged in similar daydreams of wealth, comfort, and luxury. Living in my contemporary and budgeted routine, there is nothing more mind-refreshing than thoughts of a sunken marble bath, lush accessories, lunch in a green garden, and young men attending my every wish. The air must definitely be different in Paris.
Jeannie Bradshaw
Seattle WA

Identities: *On pages 162-164 of Vogue's July issue, The Honourable Angela Rawlinson is shown wearing clothes by John McIntyre, Jasper Conran, and Jean Muir in photographs by Lord Snowdon. Ms. Kate Harris, contrary to information in our captions, is not shown on these pages. We apologize to both young Englishwomen for this error.*

Addition: *The exhibition "Japanese Ghosts and Demons: Art of the Supernatural," which opened at Asia Society Gallery in New York City on June 13 and was reviewed in our June issue, was organized by the Spencer Museum of Art at the University of Kansas, Lawrence KA, with support from the National Endowment for the Humanities.*

Correction: *The hair on pages 134-135 in the July issue was styled by Maury Hopson, not John Sahag, as might be inferred.*

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BEAUTYSTYLE

What's news in beauty and fitness? Just about everything ...as you'll be reading here: people...places... trends...ideas. By Andrea Robinson and Dorothy Schefer

BORIS BECKER ***may be the newest name at Wimbledon, but the most controversial is Anne White. She walked on court to play Pam Shriver wearing a white Lycra body-suit. A brilliant idea for cool-weather tennis, the skintight stretch warmup produced a fuss reminiscent of the one caused by the lace panties Ted Tinling designed for Gussie Moran in '49. Wimbledon officials barred White from playing in the body-suit a second time; but—the good news—you can find it in stores this fall (Pony will manufacture it)...***

What's it like for a regular exerciser to go without exercise for one month? Well, if you're Fred Lebow, president of New York Road Runners Club, who was sidelined from running owing to minor surgery, living the sedentary life can unexpectedly turn into a personal experiment. Lebow's calculations of a month off his feet: he ate three meals instead of his usual two... gained five pounds...spent one hour a day longer in bed but slept less...watched three times as much television... What happened to his muscles? It now takes him twice as long to climb the ten flights of stairs to his apartment....

After Jonathan Tisch, vice president of Loews Hotels, got into shape, his enthusiasm for exercise carried over to business: he hired his personal trainer, Marrianne Battistone, to develop a fitness center at NYC's Loews Regency, where she's now available to design in-house travel programs for hotel guests. The first idea: a stationary bike available for "room service."

MODEL GOSSIP

● **"Becoming a Professional Model"** (Beech Tree Books/Morrow) is the name of a new book about the model business being penned by Larry Goldman, who convinced some of the top names in the business—Iman, Kelly Emberg, Kim Alexis, Alexa Singer, among others—to pose for the cover, photographed by Bert Stern. The models wanted to be paid for their time, but with this stipulation: money from reprint rights for the picture goes to MAMAN—Models Aiding Missing, Abused and Needy Children.

● **Renée Simonsen**—one of the few top models unsigned by a cosmetics company as their advertising image—is working on a movie to be released next year. What else is she up to? According to her agent Jerry Ford, two cosmetics companies are now interested in her, though he declined to name names...

● **Money, drugs, image, aging, competition**—these are subjects on everyone's mind, on models' even more so, because the business is made up mostly of young girls coming to New York seeking fame and fortune. Now, the top agencies are realizing that these women need training in areas other than making the most of their looks and are offering courses in such subjects as finance, personal safety, drugs, and post-modeling careers.

At Zoli: a self-defense class at Guy Cearly's studio. Another option: a series of counseling and educational services specifically for models offered by Nichols & Muir, Inc. (212/772-1652).

● **Some of the most attractive "models" around:** the mannequins in Henri Bendel's and Bergdorf Goodman's windows. Hair and makeup people make a point of checking both stores' windows each week. Danuta Ryder does both the hair and makeup at Bendel's; and she says she doesn't use much makeup, which she picks up at Bendel's makeup counter.

● **Mother/daughter modeling.** Kim Alexis started it by appearing in an Ultima II ad with her mother, Barbara (see page 348). Now Christie Brinkley can be seen in a Prell ad with her mother looking on...

Where the most beautiful makeup was done at the New York Collections this fall: at Geoffrey Beene, where Kevyn Aucoin did full, luxurious red mouths against pale, soft skin...and at Christophe de Menil —"I like to make the face a jewel." And she did.

BEST WORKOUTS NOW...

● If you're a kid, in front of the television on Saturday mornings, when—a first—Olympic gymnast Mary Lou Retton will teach exercise on her own show, "ABC Fun Fit," beginning September 7...

● If you're on Japan Air Lines, in your seat, following JAL's ten-minute stretch program which is screened at regular intervals throughout each of their flights...

● And if you're Barbie, the Mattel doll, in addition to a new wardrobe of body-revealing Oscar de la Renta evening clothes, there's also a new "Great Shape" Barbie, who comes with her own Work-out Center (included: exercise cycle, free weights, slant board, locker with towel). Why "Great Shape"? Says Mattel, Barbie is a woman of the '80s and a reflection of the times...

Giorgio Sant'Angelo started his career as a freelance makeup artist (his first job for Vogue—remember the famous photo taken by Avedon of Twiggy with a flower painted over her eye?) ...then Diana Vreeland sent him off to Arizona with model Veruschka and four suitcases of fabric, wire, tape, scissors. He came back with wrapped-and-tied clothes that formed the basis of his first fashion collection.

Also a ceramicist—he trained with Picasso—and, now, a furniture designer, Giorgio has a new venture: environmental fragrance (the idea came from Catherine de Medici, who invented perfumes and introduced them to France). Sant'Angelo had his new environmentals tested for two years to be sure of their safety and will make them available through stores and mail order.

Giorgio, who prefers scent to be environmental rather than personal, says: "Fragrance changes through the seasons are very important." Giorgio should know: he grew up with twelve aunts, each of whom designed her own personal environmental fragrance...

OPIUM. KING KONG. POISON. It's hard to believe these are names of perfumes. The first is Yves Saint Laurent's, the second, Kenzo's. The last—Poison—is the latest from Christian Dior, being launched this month in Paris, here, next year. Why Poison? "To break through the 'noise' of other fragrance introductions," says Dior's worldwide president Maurice Roger. More distinctive than its name, though, is its scent, which is made with wild berries. Says Dior, who believes their latest perfume will be a new/successful scent category: "It will be Poison to the competition..."

When fitness consultant Lisa Dobloug was brought in to revamp the Heartland Spa in Chicago she added a unique "exercise" for women: a rope test, requiring women to walk across a pool on a rope, using another rope overhead for additional support. "It's a test of strength, coordination, and balance," says Dobloug. But, more importantly: "It's a test of a woman's trust and faith in herself, her ability to face a challenging physical task."

Opulence. Color so rich it has to last.

Color so outrageously deep
it continues to gleam,
wear and defy touchups.
How else could it be called Opulence?

Available in a jewel of a collection.

Cover Girl®
OPULENCE

Will the real Mishima please stand up: Schrader takes on Japan's lurid superman

PEOPLE ARE TALKING ABOUT...

STILL MORE ABOUT EVE

Darryl Hannah must have taken one look at herself as the pouty young thing in *Summer Lovers*, her first movie, and felt like the ninety-pound weakling in comic books. Sick of having sand kicked in her face—literally and figuratively—she's played hunks ever since. In *Blade Runner*, she was a punked-out android who obliterated her adversaries with a kind of kung-fu-lish gymnastics. She slapped Mickey Rourke around in *The Pope of Greenwich Village*. In *Splash* she was merely a mermaid, but no man dared call her "Chicken of the Sea." Anticipating a slew of movies in which sports were sexy, she was Jamie Lee Curtis with lips.

This fall, Hannah stars in *Clan of the Cave Bear* as Ayla, the beautiful Cro-Magnon girl, which may be her most perfectly cast role to date. Adapted by John Sayles from Jean Auel's best seller, *Clan* concerns a tribe of Neanderthals who take Ayla under their pelts and live to regret it. Soon her physical and mental superiority put her at odds with the jealous son of the clan leader, and a tale of survival becomes the larger story of the dawn of a new age of mankind.

The real stars, however, will probably be Michele Burke and Michael Westmore, the makeup team responsible for turning the cast into Neanderthals—more of a challenge than *Hollywood Squares* would have you believe. Whether the lowbrow look becomes a fashion statement is hard to predict but Darryl Hannah's progression from your average Amazon to a star of evolution will undoubtedly reconfirm her reputation as a survivor. And an actress who knows which way the zeitgeist is blowing.

—TRACY YOUNG

PHILIP BURKE

MOVIES...MOVIES...MOVIES...

A NEAR MISHIMA

Yukio Mishima, Japanese writer and homosexual militarist, was a showman who scandalized the world and mortified his countrymen when he committed ritual suicide in 1970. A self-created man, he changed his name in his youth and his body in middle age. He pumped iron, posed in the nude, formed his own army, dedicated himself to the principles of male purity while remaining married and a father, and, in between, wrote over thirty novels, and directed and acted in several films. Was there a "real" Mishima behind the many Mishimas?

Paul Schrader evidently doesn't think so, for *Mishima*, the film he has made, is a glittering pageant of surfaces, a sort of avant-garde *This Is Your Life* that places Mishima's art and life on the same plane. The idea, arresting at first, is that Mishima's childhood, his writings, his flamboyant homosexuality, and his doomed emperor worship were pieces of a puzzle that foretold his suicide. Black-and-white scenes of Mishima as a boy and as an adult are interspersed with vividly stylized enactments of scenes from three of his novels. The two streams feed into the climactic day, shot in shadowless, high-noon color, of Mishima's "seppuku" at army headquarters.

But despite a genuinely resonant performance by Ken Ogata as the mature Mishima, what finally emerges is a psychological drama without a Rosebud, a puzzle that, when all the pieces fall neatly into place, leaves us cold.

However one may feel about Mishima's novels, there is more sensuality, more wry self-knowledge in one paragraph of, say, *The Temple of Dawn* than in all of *Mishima*. In their studied estheticism, the screenplay (in Japanese, with English subtitles) by Leonard and Paul Schrader, score by Philip Glass, theatrical sets by Eiko Ishioka, and John Bailey's high-polish cinematography go beyond a *Teahouse of the August Moon* approach to things Japanese but remain resolutely Western in spirit, a meditation on Japanese culture rather than the thing itself.

For Schrader, Mishima may be the epitome of the modern, alienated artist; but his kinky, publicity-seeking life also has much in common with the spiritually hollow figures to whom Schrader was drawn in *Taxi Driver* (which he wrote), *American Gigolo*, *Blue Collar*, and *Cat People* (which he directed). Whether because of restraints imposed by Mishima's widow or because of his reverence for the man himself, Schrader has been unusually discreet in his treatment of the violence and the homosexuality, but that doesn't make Mishima any less silly, only less knowable.

Can a man be both a monument and a fool? Possibly, but Schrader doesn't persuade us that Mishima the man was worth our admiration as well as our ridicule. Ogata almost does: in a scene in which he confronts a roomful of radical student hecklers, he exudes a quiet dignity that, combined with an awareness of his own absurdity, makes him momentarily human.

But fanaticism is merely depressing and homosexual posturing a bore, however tricked up in the epigrams of the cultural philosopher. The shallowness of the showman exhausts the dimensions of the writer. Schrader fails, doesn't even try, to penetrate the heart of Mishima's particular darkness, perhaps because there's no heart to penetrate. Darkness so assiduously courted and vaunted is no longer darkness but the banality of decadence. And death in such circumstances loses its power to shock.

—MOLLY HASKELL

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RALPH LAUREN

As soft, and as sallow as Autumn—
with hair neither black, nor yet brown,
but that tinge which the air takes at
eve in September, when night lingers lone
Through a vineyard, from beams of a slow-setting sun
Eyes—the wistful gazelle's: the fine foot of a fairy;
And a hand fit a fay's wand to wave—white and airy;
A voice soft and sweet as a tune that one knows.
Something in her there was, set you thinking of
those strange backgrounds of Raphael. . . that
hectic and deep
Brief twilight in which southern suns fall asleep.

Owen Meredith

RALPH LAUREN

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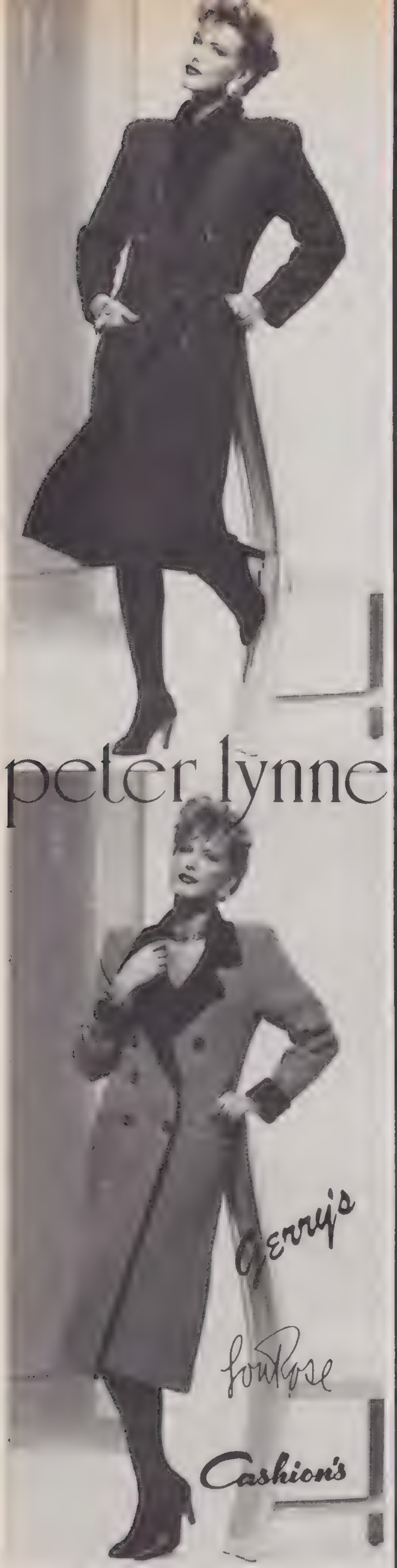

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PEOPLE ARE TALKING ABOUT...

MOVIES...

THE TEMPTATION OF MARTIN SCORSESE

After Hours, his latest film, is also his most personal. what's it about? "Sex and guilt"

Martin Scorsese has given us some of the most aggressively unlikable but powerful screen protagonists of the last decade. From Travis Bickle, the psychotic *Taxi Driver* who John Hinkley says inspired him to try to assassinate President Reagan, to Jake LaMotta, the self-destructive ex-middleweight champ of *Raging Bull*, Scorsese, teamed with his favorite actor, Robert De Niro, creates a horrifying and lurid universe—but one that we can't stop watching.

The world according to Scorsese is filled with evil, temptation, menace, and sometimes paranoid humor, all drenched in operatic intensity. He first stunned audiences in 1973 with *Mean Streets*, the gritty portrait of the Little Italy neighborhood in New York City where he grew up. His last film, the brilliant *King of Comedy*, cast De Niro as a deranged fan, desperate for fame, who kidnaps a TV talk-show host.

Scorsese's newest film is *After Hours*, which he describes as a "black comedy." Griffin Dunne stars as the semi-nerdy loner who meets Rosanna Arquette in a New York City coffee shop. A few hours later, he goes downtown to SoHo for a date with her and begins an all-night odyssey in which the very straight Dunne is trapped, unable to escape the weirdos of the neighborhood, mostly unintentionally funny, neurotic women. All his money is gone and his life is in danger. Not surprisingly, Scorsese didn't much care if Dunne escaped the nightmare. Others, however, persuaded him to reshoot a new, "happy" ending. In the editing room, Scorsese says, he discovered that *After Hours* is one of the most personal films he has made.

After Hours star Griffin Dunne *(right)*, director Martin Scorsese *(left)*

RICHARD CORMAN

"It's not just about weird neurotic girls," he says, "it's about sex and guilt." "But there's no sex in the film," I point out. "Of course not. That's the beauty of it," Scorsese answers. "But they all feel guilty. He feels guilty."

Despite four marriages and despite highly praised films in which unrepentant sinners always outnumber saints, Martin Scorsese at forty-two remains a captive of his strict Catholic upbringing, one in which sex and guilt are intertwined. At one point in his youth, he even studied for the priesthood but was kicked out for poor grades. He says he was obsessed by girls, and during meditation images of women's ankles would pop into his brain. "Then you're doubly in trouble with the guilt. It's the old concept of mortal sin: you're in the wrong if you're tempted. And if you give in it's a mortal sin. That's what they taught us, right?"

Scorsese seems as self-absorbed as haunted. "It's really a self-examination I'm trying to do, and the only way I know how to do it is on film. I seem to be trying to analyze the negative. It's dangerous. The people around you may not survive, relationships may break up, but maybe you remain alive. . . . In a sense it gets down to a very religious idea, which is salvation. How do we redeem ourselves?"

Interestingly, Federico Fellini, one of Scorsese's heroes, portrays himself in *Amarcord* as the little boy who bounded out of bed to gaze upon the magic of the circus tent unfolding beneath his window. Scorsese, however, spent much of his asthmatic childhood cramped into a tiny apartment *(Continued on page 110)*

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PEOPLE ARE TALKING ABOUT...

MOVIES...

(Continued from page 102) watching the violence of the street. Always catered to by doting parents, little Marty would often watch old movies on TV, listen to the radio, and sketch tiny drawings, storyboards of his first "movies." He still frequently isolates himself in bed or in his trailer on the movie set. His mother still brings him homemade pasta for dinner, and he still uses the same tiny drawings to plot all of his shots. "He breakfasts off images," British director Michael Powell has written, "eats tapes for lunch, and comes surfing over sound waves to dinner."

Scorsese is a key member of the original "movie brat" generation of directors—Francis Coppola, George Lucas, and Steven Spielberg. All but Lucas went through periods of wretched excess—making movies that went way over budget and then bombed at the box office. Scorsese's failure was nonetheless interesting, his 1977 homage to 'forties and 'fifties musicals, *New York, New York*, starring De Niro and Liza Minnelli. Today, studios are much more cautious. *After Hours* cost under $4 million and was made after Scorsese's two-year effort to film Nikos Kazantzakis' novel *The Last Temptation of Christ* (with a $14 million-plus budget) was suddenly canceled a month before shooting. "If you want to do something unique today," says Scorsese, "you have to do it cheaply."

There was a time when fame came so fast and furiously that Scorsese seemed hell-bent on self-destruction. His second marriage broke up, he had a relationship with Liza Minnelli, he married model Isabella Rossellini, and eventually divorced. Friends feared he might end up like John Belushi. "I think at a certain point you reach the limit, and the next thing is either total—death—or you decide to go on. You have to get to that point to know what you really want to do."

Now, Scorsese is as healthy as he has ever been. He has recently remarried, and his goals are clear: "To do some really good work, to lead a good life according to Christian values, and to find out the way life is supposed to be led."

But up there on the screen, original sin will probably still linger. —MAUREEN ORTH

SAM NEILL'S PLENTIFUL CHARMS

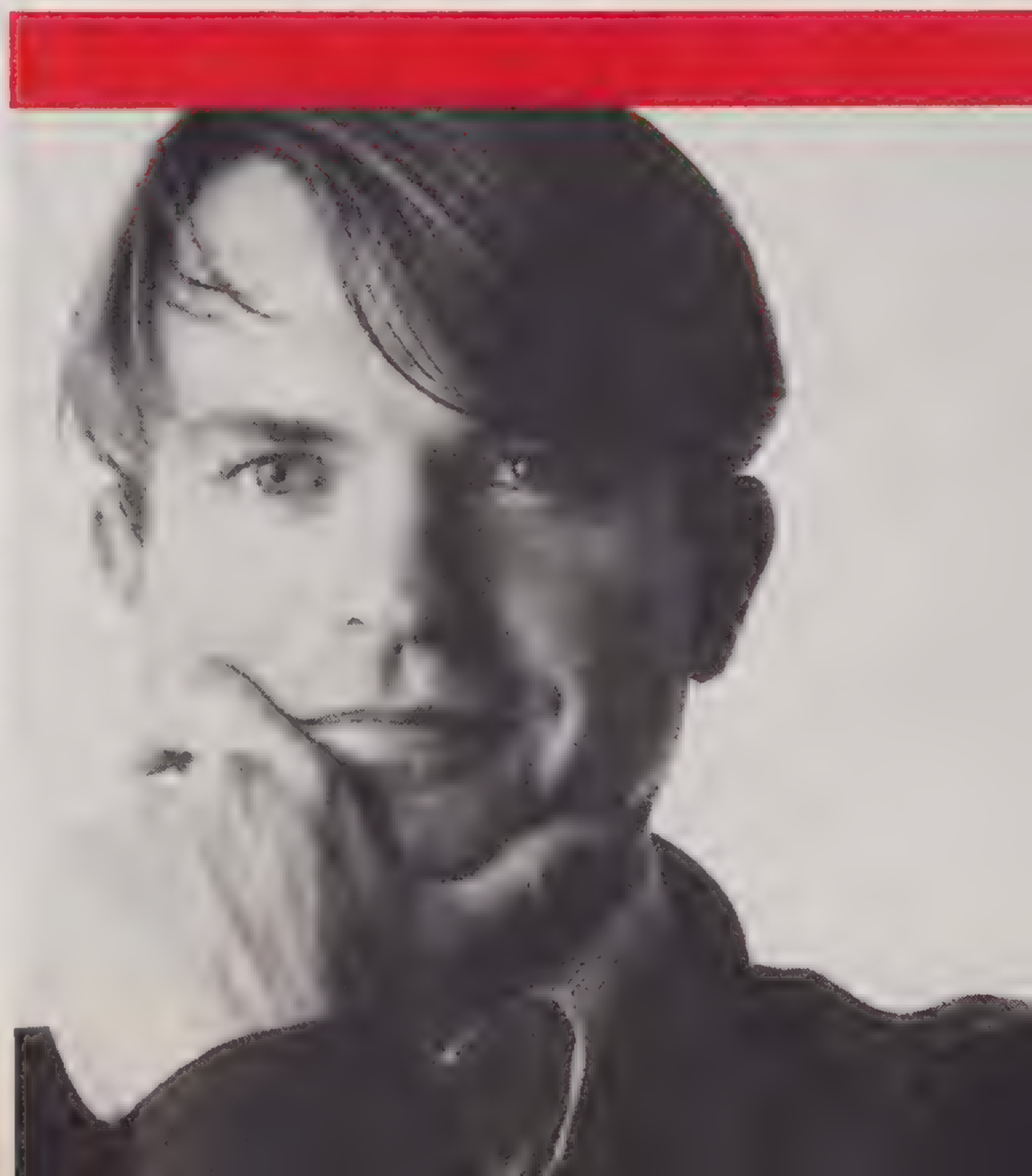
As anachronisms go, Sam Neill is one of the more fetching. Playing PBS's tony Edwardian spy Reilly (*Ace of Spies*), he managed to dodge Bolshie bullets, juggle an awesome stable of women, and only occasionally step out of black tie. *My Brilliant Career*, set in turn-of-the-century Australia, cast Neill, in swooping hat and greatcoat, as Judy Davis's courtly suitor—Heathcliff and the Gentleman Caller in one.

This month, in the film version of David Hare's *Plenty*, Neill remains firmly retro as Lazar, a dashing British agent who parachutes into World War II France and has a fling with fellow Resistance fighter Meryl Streep. "Lazar only comes in at the beginning and end of the film, and during the time you don't see him, twenty years pass," says Neill, thirty-seven, who is half-British, half-New Zealander. "When Streep comes across him again, he's had all the dash dashed out of him. He's cynical and defeated—rather in the way David Hare sees modern-day Britain. It was an interesting journey to take."

Neill was born in Ireland, grew up in New Zealand, and was present at the birth of the now-thriving Australian-New Zealand film industry. "I think the reason our movies have been so successful in the United States," he says, "is that, with the exception of a handful of films, America seems to have stopped making films for adults."

Neill has just returned from Australia where he filmed *For Love Alone*, produced by Margaret Fink, her first film since *My Brilliant Career*. His imagination, however, lives in the grand manor houses of Edwardian Ireland. He's filmed Edna O'Brien's *The Country Girls*. ("It's about a girl at school and an older man, whom I play, called 'Mr. Gentleman.' It rather shocked the Irish at the time.") Neill's also written a screenplay for Elizabeth Bowen's *The Last September*, which is set among the Irish aristocracy during "the Troubles" in the 1920s. "There's a part of me that's very sociable and gregarious," he says, "and a part that's quite melancholy and solitary. Ireland appeals to the latter."

Neill is leaving for vacation, in Ireland of course. He imagines he'll do some fishing and, oh yes, a bit of bird-watching. "I much prefer the quiet life," he says diffidently, and you believe him. —DEBORAH MASON



***Plenty*'s Sam Neill: Heathcliff and the Gentleman Caller in one**

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PEOPLE ARE TALKING ABOUT...

ART ... ART ...

CAN HE PAINT A CHERRY PIE?

Wayne Thiebaud; San Francisco Museum of Modern Art; September 12–November 10 Nearly a quarter of a century has elapsed since Wayne Thiebaud, now sixty-four, attained "overnight" success with his first solo show in New York. Back in 1962, he rode the crest of Pop art, wowing the critics and the mass media with his lusciously painted still lifes of cream pies, frosted cakes, and other confections, rendered in thick gobs of oil that mimicked the creamy textures of actual meringues and icings. His edible subject matter seemed to correspond to Andy Warhol's soup cans, Claes Oldenburg's giant stuffed hamburger, and James Rosenquist's billboard-sized spaghetti, blinding viewers to the fact that Thiebaud was not twitting the conventions of advertising art.

From today's vantage point, Thiebaud appears closer in spirit to the dour realism of Edward Hopper than to the gleeful nihilism of Pop. Like Hopper, Thiebaud has a knack for picking subjects that are familiar and archetypally American. His solitary human figures are as impassive as Hopper's, his landscapes, similarly bleak and alienating.

What saves Thiebaud is that his technique—again like Hopper's—is solidly rooted in formal concerns, particularly the studied treatment of light and space. Just as Hopper claimed to be primarily concerned with capturing the effect of sunlight on a wall, Thiebaud is intent upon treating light as perhaps the most dramatic element in his compositions. His outdoor scenes are drenched in a strong, bleaching sunlight that casts deep blue shadows; his interior scenes appear illuminated with the cold, refrigerator-white glare of fluorescent fixtures.

Thiebaud is a savvy and hip traditionalist whose pictures evolve from and comment upon the grand "painterly" tradition of seventeenth-century European still life. He is our culture's equivalent of the great still-life painters of the past, our Chardin in an era of fast food.

The exhibition travels to the Newport Harbor Art Museum in California (December 19–February 16, 1986); the Milwaukee Art Museum; the Columbus Museum of Art, Ohio; and the Nelson-Atkins Museum of Art, Kansas City MO.

—DAVID BOURDON

Collection Christopher J. Brumder, New York City

San Francisco vertigo: Wayne Thiebaud's "24th St. Intersection," 1977

OUT OF THE ATTIC

The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; The Metropolitan Museum of Art, New York City; September 13–October 27. It's rare for an exhibition to focus on the work of an individual artist from ancient Greece—in this case, a sixth-century B.C. Athenian vase painter known to historians as the Amasis Painter. In fact, this international loan show is the first of its kind and is the culmination of nearly a century of scholarly sleuthing.

The Amasis Painter has come to be recognized only in the last one hundred fifty years. We know virtually nothing about him, least of all his real name; but he was evidently one of the major vase painters of his time whose long career spanned from about 560 to 515 B.C. Through archaeological finds, we know that his work was exported all over the Mediterranean, from Rhodes and Cyprus to ancient Etruria, now central Italy.

He is called the Amasis Painter to distinguish him from the potter Amasis, whose signature ("Amasis made me") appears on many of the vases that the painter decorated. Some experts have even speculated that the Amasis Painter and the potter Amasis were the same person.

Like his contemporary colleagues, the Amasis Painter drew his pictures in the "black figure" technique, silhouetting his people in glossy black pigment on the natural clay surface, which ranges in hue from a yellow-orange to a red-orange. His large-eyed, pointy-nosed figures are customarily presented in profile. The narrow-waisted bodies are usually standing erect but not stiff, their legs slightly apart and their arms extended, the joints suggested by incised lines.

The Amasis Painter provides us with the full panorama of Athenian culture, from the imperious Olympian gods to scenes of daily life that still ring fresh more than two thousand years after he painted them. His images include battles, athletic events, horse races, wedding processions, banquets, satyrs merrily making wine, and a group of women spinning thread and weaving at a loom.

In addition to being a tribute to the Amasis Painter, the exhibition is also an homage to the many art historians who have resurrected the Athenian vase painter, in particular Sir John Beazley (1885-1970), one of the leading scholars to sort out the identities of ancient Greek artists. In the late 1920s, Beazley became the first person to write and publish a history of Attic black-figure vase paintings. In 1928, when the Amasis Painter was credited with forty-one vases, Beazley was responsible for many of the attributions. Today, the Amasis Painter's hand is recognized on more than one hundred thirty vases and fragments in museums throughout the world. About half are united in this extraordinary show.

The exhibition was organized in conjunction with the Toledo Museum of Art in Ohio, where the show travels next (November 24–January 5) and the Los Angeles County Museum of Art (February 20–April 6, 1986).–D.B.

Beware of Greeks bearing vases: Wine-making satyrs by the Amasis Painter, sixth century B.C.

Wurzburg, University, Martin von Wagner Museum

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PEOPLE ARE TALKING ABOUT... ART...

THE SHOCK OF THE STIFF

The New York Academy: classicism run amuck?

Artists are once again talking about cadavers, and other bygone staples of the Beaux-Arts academies of yore. In the last couple of months two painters—both, as it happens, painters of landscapes—have pulled me aside, each to confess in a fervid whisper that, after bouts of string-pulling to make a spider proud, he had managed to secure a date with a coroner at the morgue. Others have costumed their persons and surroundings with an air of the last *fin de siècle* and are not only making ornamental paintings in a premodern style—costume jewelry for walls—but are backdating them to the nineteenth century. With a little bit borrowed from Baudelaire's Dandy, a bit of this and that from Miss Havisham's attic, the newest radical esthete aspires to grandly genteel shabbiness and dusty ideals.

In a spirit that is thus both timely and stuffy, the New York Academy of Art has been punching up its profile as *the* academic solution to liberal ills—chief among them, in its view, the current generation of younger figurative painters who never learned to draw the figure. Founded in 1980 by a board that includes Stuart Pivar, collector of American Realist and nineteenth-century-salon art, and Jack Beal, a Realist painter, the school has now consolidated and expanded its programs, moved to a big building alongside NYC's Public Theater on Lafayette Street, and acquired a collection of classical casts, on loan from the Metropolitan Museum of Art. It claims to have "recreated the training system that has produced some of the greatest drawing and painting in the history of art."

Based loosely on outlines first established in seventeenth-century France, the curriculum is centered on drawing, study of the *écorché* (scale replicas of the flayed anatomy), painting from life models, and Old Master painting techniques. There is talk, still unofficial, of obtaining a cadaver—agent of formal discovery in the past to Leonardo and, in the nineteenth century, to Géricault.

A life-painting class proves disorienting to the Modern Art enthusiast. One naked, bearded man on a platform: nine of him on canvas—reflections in a low-distortion fun house. In recent French criticism, this "shock of the real" has been compared to pornography, a judgment that gains immediacy as thoughts of image-theft and identity-theft, once associated with photography, here reattach themselves to paint. There is nothing shocking about the Academy's teaching program. Its small classes and intensive atmosphere are a reproach to the dishevelment of many art schools. What is disturbing is the competitive tone of polite hostility toward the Other—which is how it tends to regard all art, all ideas deemed not Real. In the life-painting room, something akin to metaphoric cannibalism was taking place. Souls were being swapped for their doubles, time stopped, and, as if by some passing of a shade, real and painted models alike turned into still lifes. —LISA LIEBMANN

The Asia Society, New York City
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FROM KRISHNA WITH LOVE

Take a cue from the eleventh-century bronze Krishna *(below)* who holds his palm outward in the reassuring gesture known as *abhayamudra*, signifying "do not fear." It's good advice this year for American museum-goers slogging their way through acres of Indian art, for many of us an alien and baffling realm populated by multifarious and often multilimbed gods. The "Festival of India, 1985-1986," a cultural-exchange extravaganza dreamed up in 1982 by India's late Prime Minister Indira Gandhi and President Ronald Reagan, is, despite overtones of hype, a marvelous opportunity to take a crash course in one of the world's greatest lodes of art.

The number of Indian art exhibitions opening across the nation this month alone is almost overwhelming. One dazzling presentation is sure to be *India!*, a survey of the subcontinent's artistic heritage from the fourteenth through the nineteenth centuries, at New York City's Metropolitan Museum of Art (September 14-January 5). Also coming into view: *The Image of Women in Indian Art* at Mills College, Oakland, California (September 16-November 15).

Meanwhile, the New York Philharmonic's opening-night benefit concert, September 11, features India's virtuoso sitarist Ravi Shankar, performing his own "Sitar Concerto No. 1," conducted by Philharmonic Music Director Zubin Mehta, who is, of course, Bombay's most prized export to Western music.

Top photo: ELAINE ELLMAN

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PEOPLE ARE TALKING ABOUT... THEATER...

COULD THIS BE MAGIC?

At the beginning of Penn and Teller's two-man show, Penn swaggers into the audience, picks a hapless volunteer, and asks him to buckle Teller into a straitjacket and to "groove" while he's at it. Then he hustles the bound Teller back onstage and hangs him from a pair of gravity boots over a bed of spikes. Penn pulls up a chair, takes out a book, and announces that he's going to read a poem, at the end of which the boots will release, and, well, you get the drift. The poem he's chosen is "Casey at the Bat," and while Teller writhes in his restraints, Penn reads, slowly and sonorously, until Teller begins to work himself free, at which point Penn reads faster and faster. It's totally unfair . . . and hilarious.

Penn and Teller look like the kind of odd couple you might expect to find partnered in a variety act. Penn is dark, fast-talking, and carries his bulk with the assertive grace of John Belushi. Teller, his small, silent partner, is a dead ringer for Henry Gibson. But there's this thing with the hair: the front of Penn's otherwise standard coif is a wiry Sal Mineo cascade, and the back trails off into a cross between a ducktail and a punk tail. Teller's sandy hair is cropped close to his lizard-like head until it ends in a long punk tail.

At a time when hair is an art form in itself, a detail like this is a dead giveaway, and what hair says about Penn and Teller is that this is no ordinary magic show. *Penn and Teller* is, in fact, a very clever, stylish, and still entertaining mélange of performance art, rock irony, confrontational comedy, and genuine magic. The standard tricks are all there. The twist is that while most of them are being performed, Penn chatters on about what he and Teller are doing, sometimes simply commenting on the roles of performer and audience, explaining how the trick was done, peppering his monologues with allusions to MTV and metaphysics. On one level this deconstruction is a nod to the self-consciousness of Post-Modern art; on another it works to distract our attention from the sleight-of-hand.

At the end of the show, after explaining why old-school magicians hate their acts, and how they feel about people who try to figure out the "gimmicks," Penn says, "It's not how we do it, it's *why* we do it." That's the mystery. And that's what makes Penn and Teller magic.

—TRACY YOUNG

Penn *(r.)* and Teller *(l.)*: playing to a packed Off-Broadway house

MARC YANKUS

Making a big splash in *Big River*: Landesman and Landesman at home

TIMOTHY WHITE Hair and makeup by Phillippe Pallagorol

SETS AND THE WORKING GIRL

A Heidi Landesman set does not merely frame a play; it plunges the audience into the heart of the playwright's vision. In *'night Mother*, for instance, the heroine's fate seemed compelled by Landesman's suburban decor, so frightening in its banality. The season before, Landesman landscaped NYC's Central Park Delacorte Theater—transforming it with grassy hills, fountains, live flowers and plants into the mysterious wood of *A Midsummer Night's Dream*.

Landesman, thirty-four, is the rare set designer who consistently gets mentioned in the critics' first paragraphs. This season she won the Tony for her first musical, *Big River*—Broadway's version of *Huckleberry Finn* with a score by country songwriter Roger Miller and the only original musical hit of last season.

Early in the play, when Huck and Jim light out from civilized society, Landesman's set opens to reveal a winding river and expansive warm countryside of muddy browns and greens. Taking its cue from Miller's lyrics, Landesman's river emits a dewy white smoke, or is swallowed up by ground fog or is lit, at night, by a glorious starburst that inevitably sends a murmur through the audience at the Eugene O'Neill Theater. This is the show about which, critic John Simon wrote, "You emerge hurrahing the sets."

It is not easy to connect these eloquent compositions to their author: a fragile-looking redhead with pale freckles who is reluctant to talk at any length about her work but willing to talk about her collaboration with Rocco, her husband and *Big River* coproducer. "Working together was tricky. We were mostly in agreement about structural things, but we sometimes disagreed . . . well, Rocco's my toughest critic. But he's fair." Heidi was pregnant with their son, North, while *Big River* played the La Jolla Playhouse on its pre-Broadway tryout. "The day before I went into the hospital, we were cutting $50,000 off the budget," she says.

The Landesmans want to produce another show together, "although we'll wait to find the right one," she says. She's earned the luxury of the wait.

—LAURIE WINER

THE GREAT WRITE WAY Back in 1921, when John (*Forsyte Saga*) Galsworthy founded PEN, an international association of writers and editors, writers tended not to meddle publicly in politics or show biz. Since then, the organization has maintained a solemn dignity, serving the literary community by fighting for authors' rights (especially against political censorship) and by providing financial assistance to writers.

Today, when actors dare to be president and pols are best-selling authors, one might expect that writers would feel free to mouth-off, and so this January's 48th International PEN Conference will address "The Writer's Imagination and the Imagination of the State." But throughout the fall, leading up to the conference, the otherwise august organization will be putting on the ritz—mixing show biz, politics, and lit'rature in a series of performances by sixteen of America's most celebrated authors at Broadway's Booth Theatre. Saul Bellow and Eudora Welty kick off the event on September 22. On November 17, sparks will fly as stormin' Norman Mailer debates his old rival Gore Vidal. On December 1, Arthur Miller and William Styron will come in from their respective Connecticut country retreats to thrill literary groupies with an interest in real estate. The series will finish up on December 15 with Woody Allen and John Updike.

A subscription to all the events is $1000. It's tax deductible. It's also what a hard-cover book may cost in the not-so-distant future. —T.Y.

VOGUE, September, 1985

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PEOPLE ARE TALKING ABOUT...

PRIVATE DANCER

Back in the 1960s and '70s, a handful of New York City avant-gardists called the Judson Dance Theater set about to dismantle the then ossified art of modern dance. Trisha Brown, a choreographer from the Pacific Northwest, was one of its leaders. Her dancers walked on walls, lined up in ungainly lines, and bumped into each other while performing onstage tasks. These pieces were mockeries of a dancing body's dreams of unobstructed space and the possibilities of human geometry. But no one in them danced. Then in 1977, Brown produced a solo, *Watermotor*, in which she danced again, undulating through the space in silence, as if she were moving in a studio alone, unobserved, and undirected.

The dancing figure of *Watermotor* represented a paradox—the raw material of choreography offered as part of a finished work and Brown's strategy for reclaiming the act of dancing. Since 1977, Brown's company has presented the sensuous, privatized qualities of the dancing body onstage. She has invited distinguished artists and friends to adorn it. They have given it translucent robes, skin-colored pyjamas, trompe-l'oeil color fields—as if to point out its irony, that dancing is naked, without a theatrical façade. This work culminated in 1983 with Brown/Robert Rauschenberg/Laurie Anderson's *Set and Reset*, which juxtaposed old movie images with leaping, twisting, newsprint-clad dancers.

Trisha Brown's company comes to New York's City Center this month with a two-program semiretrospective. Under cover of the collaborations, the dancing figure at the heart of Brown's work has gained an extraordinary evocative power. In *Lateral Pass*, set to Peter Zummo's cheerful but ominous "songs," the dancers appear to speak to us in Brown's private, interior dance language. "I have some images of myself," she says carefully, "moving through broken terrain, downhill, fast, through deciduous forest, hurtling...." On her own terms, without compromising her antiformalist stance, Brown has found her way back to the deepest physical memory of one's reasons for dancing.

—ELIZABETH KENDALL

Trisha Brown: dismantling of modern dance

DMITRI KASTERINE Hair and makeup by Ron Lewis

Leaping into center stage: the ABT's Ferri

ALESSANDRA THE GREAT

DANCE

Alessandra Ferri has leaped into center stage, literally. She is a world-class prima ballerina of dramatic potential with a sensual presence and a face of a thousand expressions, some of real beauty. She joins American Ballet Theatre this month as a principal dancer after four years with England's Royal Ballet.

Offstage she is refreshingly free of temperamental airs. Perhaps this has something to do with her interest in keeping a life going for herself beyond the confines of the dance world. She is not one to put in what she considers unnecessarily long and arduous hours of practice; as a "think-dance" performer, she holds that what goes on inside the dancer's head is as important to her development as work at the *barre*.

Part of Ferri's good fortune is that she has attracted the support of leading talents in her field. Her sponsor for American Ballet Theatre is Mikhail Baryshnikov, who invited her to New York City. Her mentor in London, Sir Kenneth MacMillan, principal choreographer to the Royal Ballet, has said of her, "She has the perfect dancer's body and a mind to go with it." Ferri says that he helped her to understand the nature of her dramatic talents as a dancer and the value of expressing emotion through her art. "I am not afraid of my body in performance; I like to let myself go," she says. Her speed and seductive presence make special dramatic sense of many romantic plots in narrative ballet. Her life-like characterizations take naturalism on stage a few steps further.

—DRUSILLA BEYFUS

CHRISTOPHER PILLITZ

VOGUE, September, 1985

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LING

PEOPLE ARE TALKING ABOUT...

TV ... TV ...

BRINEMAIDEN NBC has made a little error in judgment this month, I think. It is called *oceanQuest* (sic), and it will run on five consecutive Sundays during prime time. A "documentary" about the Wonders of the Sea, *oceanQuest* stars former Miss Universe Shawn Weatherly, whose contribution early in the show is to stand on the deck of the ship, saying things like "Oh-mi-God" and "Eeeeyoo" at the sight of dead fish in a bucket. She performs these duties like a professional, and it is not until she is dumped into an underwater cage in order to be attacked by sharks that her commitment to research begins to waver. The dripping researcherette then further dampens her wet suit, her chest heaving with sobs beneath the clinging black rubber, as she expresses a strong desire to retire immediately from scientific life. *"OceanQuest,"* rumbles a portentous narrator. "A year's adventure. . . in jeopardy."

OceanQuest is without a doubt the stupidest show ever made. The experiments, as they are called, are things like diving into a dark hole and losing your camera there. For those interested in ocean biology, Shawn pets a moray eel and meets Fidel Castro. "Wanna come diving with us?" she asks the General, who politely declines. *OceanQuest* is not *all* action, though. Shawn, in a sober monologue, wrings her hands and confesses that "since daddy died, I feel like I'm sort of living all this solo." Sort of. —C.S.

Adolfo Celi is The Borgias Pope; Anne-Louise Lambert, his loving daughter

I LOVE LUCREZIA

The English are very good at being English, especially on TV. They are not always as good at being Spaniards or Italians, especially Renaissance Spaniards and Italians. In *The Borgias*, the Arts & Entertainment Network's new ten-part series about that scandalous papal family, the actors strike stiff poses and recite grandly to each other, even as they murder, maim, and spread syphilis. There is only one man who does not seem to be standing on a stage trying to impress his mum and dad, and that's Adolfo Celi, whose crafty yet generous performance makes up for the road-company solemnity of the cast. As Alexander VI, the Borgia pope, Celi is huge and comfortable, full of such profoundly sincere self-regard that when he prays for mercy after his varied sins, you almost believe he'll receive it. He gives the poor sinner a gentle gravity even as he caresses his daughter with thick fingers. The pope understands human frailty, understands it all too well, and as God's representative on earth, he must try to be merciful to himself.

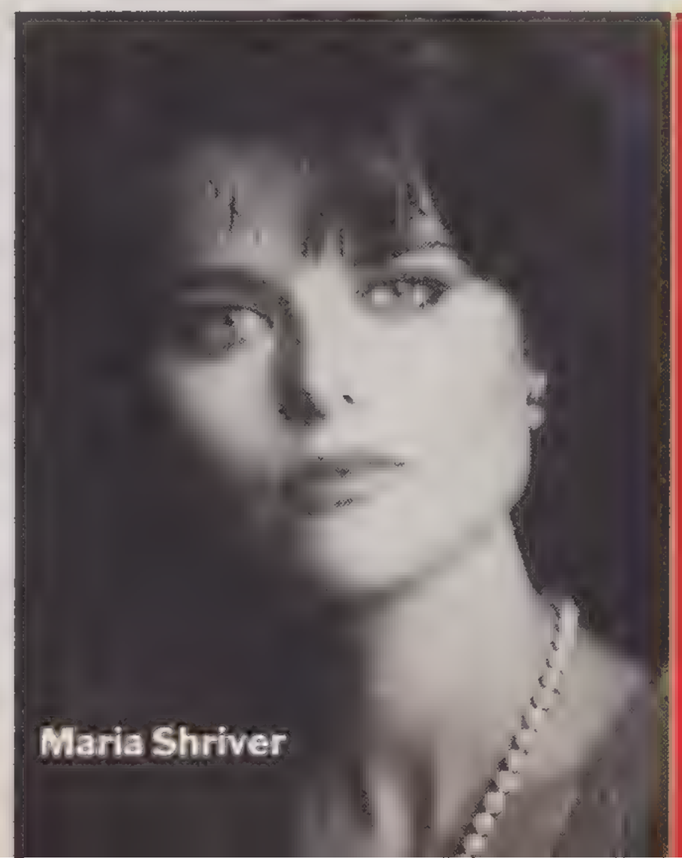
He is less merciful to his enemies. The politics of the time was a tangle of bribery, simony, betrayal, and poison. *The Borgias* does not exactly unravel the mess for modern viewers; it slowly draws us in. Unlike most American historical dramas, which simplify or totally ignore politics in favor of a juicy romance (and the Borgias' romances were nothing if not juicy), this show bravely twists and turns with the scheming pope. Celi plays the pope in his intrigues with cheerful cunning and guile, wheeling and dealing with the great Italian families, with kings and princes and cardinals, as if he were a humble but determined tradesman, lulling them into submission with his soft, wheedling voice.

Everyone in *The Borgias* keeps trying to confess to everyone else, but the listeners keep clamping hands over the confessors' mouths: whatever is to be said is sure to be too vile for even a Borgia to hear. There is, aside from incest, a fair amount of fratricide, much general strangling, throat-slitting, and, of course, papal orgies. Although A&E seems to want to clamp its hands over a few mouths as well—a lot of the naughty bits are being edited out to spare the innocent American viewer—the version I saw was gory, shocking good fun. Only rarely, with such lines as "Cesare will find those two as close as ticks in a whore's hair" did *The Borgias* border dangerously on camp. But who knows, the editors may cut that line, too.

—CATHLEEN SCHINE

CHRISTOPHER PILLITZ Hair by Peter Forrester for Daniel Galvin; makeup by Wendy Sadd for Simon Ratton

MORNING BECOMES MARIA When poor Phyllis George stares really hard at the camera, takes a breath, and says, "It's now twenty-two minutes after the hour," you recognize that she has made an extraordinary effort of concentration, and if she has been successful, you applaud her. CBS's *Morning News* has caused much discussion of the relative value of beauty and ability in the female newscaster. But there is one woman on the show who's immune to all that, simply because she has both qualities. Maria Shriver is not Ted Koppel, it's true. But reporting in her flat, slightly hoarse voice, she is refreshingly ordinary, a swift professional. And then, she *is* beautiful, with her vampy, heavy-lidded eyes and slight one-sided smile. Confident and dignified, she can make the guys on the show look a little like giggling bimbos. —C.S.



Maria Shriver

AARON RAPOPORT Hair and makeup by Armando

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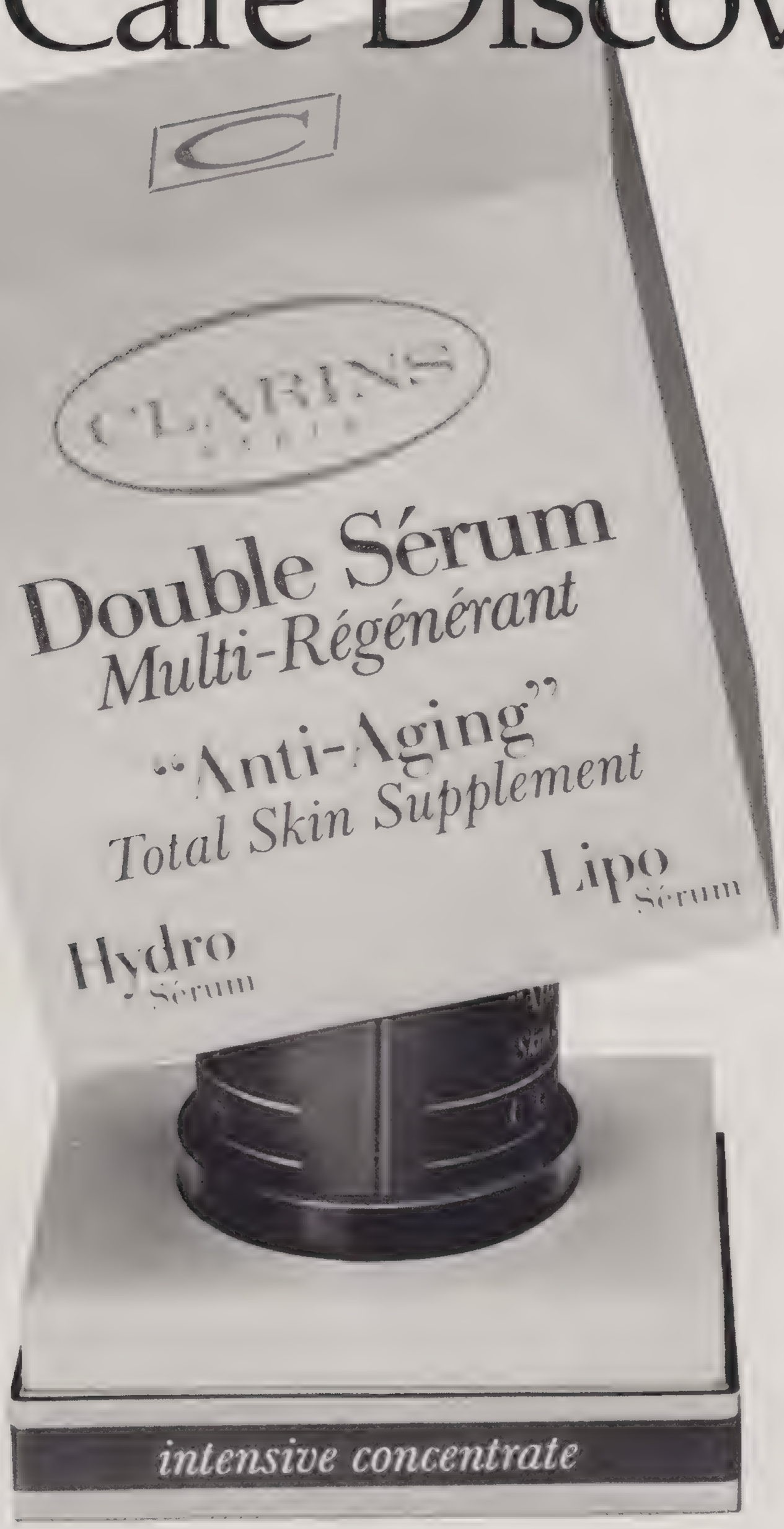

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PEOPLE ARE TALKING ABOUT...

PHOTOGRAPHY...

"His passion is clearly for his wife"

I MARRIED JOAN OF ARC? An old photo album reveals a strange and burning obsession

An anonymous French photographer of the nineteenth century, living near Lyon, made many prints of a photograph of his wife, which he glued in his album. He photographed a neatly stacked pile of logs and made many prints of it, which he glued in the same album. On the bottom of the page is the log pile; sitting or standing on top of it is his wife. Sometimes she stands in front of a stake with her hands tied behind her back; sometimes she is tied to the stake. Sometimes she is kneeling. It is all the same to her. It could be that she's beyond such matters, that her being tied to the stake is just another childish whim of her husband. After all, he eventually appears in the photographs, wearing something that looks like a diaper. And he does color his body a babyish pink on several occasions. He, too, often enough, stands in front of the stake, a few paces from his grim-visaged wife. But he doesn't have to be there. He comes and goes as he pleases. Sometimes another woman shows up on the woodpile. She's prettier than the wife and appears more demure. But the wife doesn't care. Her husband, by not keeping the woman on the woodpile for more than a page or two at a time, is merely flirting. His passion is clearly for his wife. The pyre is her pedestal. Page after page, the wife, with rigid jowls, endures her martyrdom. She is safe in her servitude. Her husband will never light the fire. He'll do other things. He'll stand around in a butcher's apron, leaning on a two-edged battle-ax and then late in the album he'll snip off her head and put it on a plate, he'll even put his own on a plate, but he won't burn her. The pyre is her stage. Why blame the photographer for putting her there? It's where he adores her best, and he does it again and again. Over her dull dress, he pastes aprons that are variously colored. True, the apron is a symbol of her servitude, but it is her one adornment. Still, judging from the wife's unchanging face, we can be sure her lot is not an unhappy one. The woodpile is always the same. If only there were a little dog or cat. But not in this family album. Nothing can sway these two from total commitment. The special dynamics, as we say, of their marriage are unrelieved and unchanging. How modern they are, and how funny they seem in their modernity. It is a marriage that works. Every page is an amazing tribute to its tedium. Its every incendiary impulse is a bridge to the next. This album, one of the earliest known examples of photo-collage, is on view at the Daniel Wolf Gallery in New York City.

—MARK STRAND

TO PICTURE THEM

To be a photographer one must be adorable and intelligent. At least that's what one would guess after seeing films on Alfred Eisenstaedt, Harry Callahan, Aaron Siskind, and August Sander and their work (at Film Forum, NYC, September 4–11). Eisenstaedt, as portrayed in the film by David Hoffman, must be the spunkiest octagenarian ever. He gets up early, does push-ups—on his knuckles, not his palms—and runs around with a big red scarf and a little black beret.

And Callahan, whom one suspects of being a touch prurient, what with all those nude pictures of his wife, Eleanor, is just as innocent as can be in Edgar Howard's movie. According to Eleanor, she would be cooking, and Harry would come in and say, "The light is perfect now, can you come outside?" and of course she'd stop cooking, undress, and go to Harry.

These moving pictures about static pictures have a way of violating and, at the same time, elucidating a photographer's intention; this is most evident in Siskind's work because it is so abstract. In the film by Theodore Haimes, we see all of the ancient trees and scrawled walls of which Siskind has chosen to show us just one part, and the energy of shape becomes visible.

In the film by Pavel Schnabel on Sander, the people in the German towns where he took pictures between the Wars talk about memories maintained and perhaps induced by the photographs. The townspeople and Sander understood each other so well that years later the intimacy and grandness of the photographs remain.

—DANA COWIN

Courtesy of the Daniel Wolf Gallery

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PEOPLE ARE TALKING ABOUT... MUSIC...

HAGEN DOES

Nina Hagen, with her wild hair and mock-Monroe posturing, is tough to decode. Years of dramatic and operatic training in East Germany, her stint as a punk diva/cult actress in London during the late '70s, plus an extravagant and unfettered sense of humor give her an arsenal of poses to work with. On *Nina Hagen in Ekstasy* (Columbia), she plays the chameleon, moving through various ironic stances such as the aggressively defiant singer on "Prima Nina in Ekstasy" who declares, "I'm the mother of punk so what the funk" and the thickly accented European singer on "Russian Reggae." The music, too, assumes different personalities, running from punk insistence to clubland electro-pop. Calculated irreverences—a slash-and-burn version of the Lord's Prayer, one more savaging of Sinatra's "My Way"—keep the record from complacency. Hagen is an elusive target: *Ekstasy* attracts with humor, distances through attitude. —P.W.

RICHIE WILLIAMSON

Some of His Best Jokes Are Hits The Talking Heads, with their clean, art-school punk, and Prince, with his flagrant humor and racially cross-pollinated music could not exist if it weren't for George Clinton. As leader and circus master of the group Parliament-Funkadelic, Clinton encouraged outrageousness (some album titles: *Placebo Syndrome*, *Gloryhallastoopid*) and musical innovation, bringing the inspired non sequiturs of found-art—in his case, strange voices, funny sounds, and quick genre jumps—into popular dance music. On his newest record, *Some of My Best Jokes are Friends* (Capitol), he shows his kids a thing or two about hit-making; "Double Oh-Oh" and "Bullet Proof" have "Top Ten" labeled on every thud of the drums. And when an excruciatingly urgent gospel chant of "*I* don't want *your* war" pokes up over synthesizers, Clinton scrambles politics, music, and humor with a sophistication rarely found anywhere.

THE DIVA'S PROGRESS

For someone whose career has gone from a mild-mannered tip-toe in 1979 to a roaring gallop in 1985, soprano Erie Mills, thirty-two, is cool. "I do a lot of maids. Maids and daughters," she says offhandedly, laughing. Last year, she scooped up some of the season's noisiest praise in the New York City Opera production of Stravinsky's *The Rake's Progress*, as Anne, daughter of the good Mr. Truelove and inamorata of the decadent Tom Rakewell. Like Beverly Sills and Joan Sutherland before her, Mills has taken the role of the spirited and iron-willed Marie in Donizetti's frothy *The Daughter of the Regiment*, and put her own energetic stamp on it. But the part that delivered Mills from the outback of regional opera (which she defines as "anything outside New York City") was neither as daughter nor maid; it was her wonderfully mock-ingenuous Cunegonde, Candide's girlfriend, in the NYC Opera's 1982 staging of Leonard Bernstein's *Candide*, in which Mills was compared to the young Joan Sutherland.

Critics say Mills gets her operatic power from her acting smarts as well as from her liquid voice. Not so, according to Mills. "I'm lucky. I get good roles and conductors. But opera, after all is said and done, is *singing*." She'll get a chance to do both this season. Not only is she facing off against punctilious trumpeter Wynton Marsalis in arias by Handel and Purcell, but she is taking on the role of Oscar, the loyal page, alongside Plácido Domingo in Verdi's tale of unrequited love, *Un Ballo in Maschera*, plus returning to *Daughter* with the NYC Opera.

Though Mills would be the last to admit it, her packed performing schedule and effervescent, technically spectacular performances indicate an artist in full bloom. —PETER WATROUS

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BETWEEN US

The value of school teachers...peace while asleep...where your tax money really goes

BY LORRAINE DAVIS

In her own words...

"One thing you learn in a big law firm is to take responsibility for your own career. If you're not getting good assignments, you have to tell the right people. That may be hard for women because they are less assertive than men, but women are speaking out."
—Irene Sullivan, president, Women's Bar Association of the State of New York; partner, Skadden, Arps, Slate, Meagher & Flom

"I would recommend that a young businesswoman get as good a broad-based education as she can; next, make a commitment to work very hard. She needs a sense of humor and must be able to deal effectively with other people....Women have good communications skills and are more honest—open and frank—than men in business."—*Rosemary T. McFadden, first woman president of New York Mercantile Exchange*

"I've tried to take every obstacle in my life and turn it into something positive. I honestly believe that I would not be where I am today had it not been for some of the obstacles along the way that helped me to develop strength. I had tremendous support from friends, too; it's been a reciprocal relationship—whatever I've given to others has come back a thousand times."—*Jackie A. Strange, deputy postmaster general of the U.S. Postal Service, mother of two, poet, designer and seamstress, hymn composer; has written her autobiography but wants to add "one more chapter"*

Model of the modern schoolmarm

September brings thoughts about schoolteachers and a recognition of how they shape us. Yet our country hasn't valued these important people enough to provide incomes to compare with other professions'. One who's determined to change this situation is the 1985 National Teacher of the Year, Therese Knecht Dozier, a thirty-three-year-old Columbia, South Carolina, high-school teacher of world history.

Ms. Dozier's life reads as recent world history: her father, a colonel, fled the World War II German army to join the French Foreign Legion; in Saigon, he met and married a Vietnamese woman who died after the birth of two children. Unable to care for his son and daughter, the colonel sold them to a Chinese businessman; ultimately, the children were adopted from a French orphanage in Saigon by a U.S. Army advisor and brought to this country. "I have always been conscious of having been given a chance to make something of myself," said Ms. Dozier, who married after college and earned a master's degree. "Teaching is my way of repaying the debt.

"We have to involve students in their own learning; I've done this through a medieval fair, a game called 'Imperialism,' and an oral-history project in which pupils interview their relatives and friends. To cultivate an atmosphere of trust, I also take an active interest in my students' personal lives and their school activities—whether it's Punk Rock Day or cheerleading for the student-faculty basketball game.

"If teachers are going to be professionals, they have to be active and work to change legislation that affects their jobs." In October, Ms. Dozier will be speaking to conferences of teachers in Maryland, Maine, and Florida. "If we make our salaries competitive and can get the bright kids to work as teachers after college—even if it is only for four or five years—they will touch many students and affect their lives."

Fame for faces

Arriving this month at the Houston Public Library, *Women of Courage*, Radcliffe College's exhibition of photographs by Judith Sedwick of women interviewed in their Black Women Oral History Project, which opened in New York City last December and hit Boston, Seattle, and Atlanta, has stops scheduled until February 1987. Ruth Edmonds Hill was coordinator of the project, conducted by the Arthur and Elizabeth Schlesinger Library on the History of Women in America and documenting on tape the lives and achievements of seventy-one black American women, most of them over seventy, including history-maker Rosa Parks.

Peaceful dreams

"I swear I awoke with the biggest smile my face has ever worn," said Senator Spark Matsunaga of Hawaii, the first to spend the night under a ten-by-thirteen-foot quilt of fifty patches based on drawings by children, one from each state, and created by the Boise (Idaho) Peace Quilt Project. The goal of the National Peace Quilt Project, said coordinator Diane Jones, is to have all one hundred U.S. Senators sleep under the quilt, to draw attention to its message; Peace Links, a Washington-based women's group, is also involved.

Young woman in a hurry

"I was not happy with the traditional job routes in journalism, so I quit ABC news—I had an entry-level job, and I was impatient—and went to work for the National Taxpayers Union. I was more interested in investigative journalism, especially the investigation of fraud and waste," said Dina Rasor, a twenty-nine-year-old who next created her nonprofit organization Project on Military Procurement because the Taxpayers Union became reluctant to deal with military spending.

Now boss of her own research team and possibly the Pentagon's most annoying critic, Ms. Rasor acts as an information broker, relaying facts from "whistle-blowers" within the establishment to journalists who can make their findings public. She talks about a hundred or more anonymous informants in her "underground," who keep their jobs and their sources while this gutsy young woman passes on facts about what's happening to our money in the name of national security (you know, $7622 for a ten-cup coffee maker). "All we have," she said, "is our credibility."

Keepers of the flame

"Carrying the Torch for ERA" will be National Woman's Party convention theme, September 27-29, in Washington DC. NWP originated the Equal Rights Amendment idea in 1923. (NWP, 144 Constitution Ave., NE, Washington DC 20002; 202/546-1210.)...September 21: NYC follow-up meeting, sponsored by New York City Commission on the Status of Women, on the July UN Conference in Nairobi that summed up UN Decade for Women. (Details: CSW, 52 Chambers St. #207, NYC 10007; 212/566-3832.)

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HEALTH

Why smokers play with fire…surgery: when less is safer…clues to toxic shock's cause

By Melva Weber

Smoke-filled rooms…and other dangers

The high councils of the health professions are taking close, serious aim at the dangers of cigarette smoking. In an extraordinary move, *The Journal of the American Medical Association* devoted virtually an entire issue to smoking, including results of latest research. Some highlights:

• **Passive smoking:** Side-stream smoke—inhaling smoke from somebody else's cigarette—does raise the risk of lung cancer, according to thirteen out of fourteen studies recently reviewed, wrote Charles Marwick in "Medical News." Such research has strengthened the growing movement for nonsmokers' rights and is leading to increased regulation of smoking in public areas and workplaces. There may be between five hundred and five thousand deaths from lung cancer each year in nonsmokers exposed to side-stream tobacco smoke, reports one researcher. Besides, inhaling others' smoke can also cause increased risks of heart disease, respiratory diseases, and a wide range of cancers other than lung cancer.

• **Women and smoking:** This will be the first year in U.S. history in which more women (some 38,600) will die of carcinoma of the lung than any other form of cancer—including breast cancer—said Robert J. McKenna, president of the American Cancer Society.

• **Women's hearts:** Cigarette smoking is a cause of myocardial infarction (heart attack) that may account for as much as two-thirds of heart attacks in women younger than fifty years, according to a study by scientists from Boston University and University of Pennsylvania schools of medicine. Using oral contraceptives further increases heart-attack risk in women who smoke cigarettes.

• **It's never too late** to benefit from quitting smoking. A Texas study on cerebral blood flow found that elderly people who quit smoking showed significant improvement in blood flow to the brain within a short time.

• **Fertility:** Women who smoke are 3.4 times more likely to have trouble conceiving, report researchers from the National Institute of Environmental Health Sciences in Research Triangle Park, North Carolina. Fertility in smokers is estimated to be 72 percent that of nonsmoking women, and that of heavy smokers only 57 percent.

• **Smoking and the fetus:** For about thirty years, there's been evidence of harm to the unborn resulting from maternal smoking during pregnancy, which may lead to lower birth weights, fetal and newborn deaths, and sudden infant-death syndrome. Now, doctors at the Centers for Disease Control in Atlanta say the diagnostic term "fetal tobacco syndrome" should be applied to the numerous effects on the fetus of maternal smoking.

Thyroid surgery—modified

In the battle against thyroid cancer, many surgeons routinely remove the entire thyroid and parathyroid glands in an effort to catch any undetected cancer tissue that might later grow and spread. This operation, called "total thyroidectomy," is a "dangerous and sometimes disastrous operation in the hands of the average surgeon," warned George Crile, Jr., M.D., of the Cleveland Clinic. The "take everything out" approach to surgery, according to Dr. Crile, has promoted routine circumcision, tonsillectomy, and radical mastectomy, all done to give protection against something. But, he says, total thyroidectomy gives protection against nothing but a highly hypothetical risk of thyroid cancer; and in return, it guarantees many greatly increased risks. Perhaps 99 percent of thyroid cancers in people under forty-five, he says, are low-grade malignancies that can be controlled by suppressing the thyroid-stimulating hormone, TSH. Without this hormone, cancers neither grow nor spread. Rarely is total thyroid removal necessary. In the conservative approach supported by Dr. Crile, some of the thyroid gland is removed, "leaving enough to protect the blood supply and capsule of the parathyroid, which lives right on the thyroid," Dr. Crile explains. "Thyroid output can be replaced with supplements, but removing the parathyroid can be a disaster." The patient may have low calcium levels, severe muscle cramps, spasms, and cataracts, all requiring lifelong therapy. Thirty years ago, Dr. Crile, along with Rose Kushner and other pioneers, launched a campaign against routine total mastectomy that has changed the course of breast-cancer surgery.

Non-sleepy hay-fever help

Chronic hay-fever sufferers may brighten at the news of a new antihistamine recently approved by the Food and Drug Administration: it's called terfenadine, and it's designed to relieve the sneezing and runny nose of allergic rhinitis without causing drowsiness. Typically, when most people took enough antihistamine to relieve their symptoms, they suffered some degree of sedation, causing increased safety risk in driving or operating machinery. Terfenadine will be available under prescription, and will be sold under the trade name "Seldane."

Emergency advice

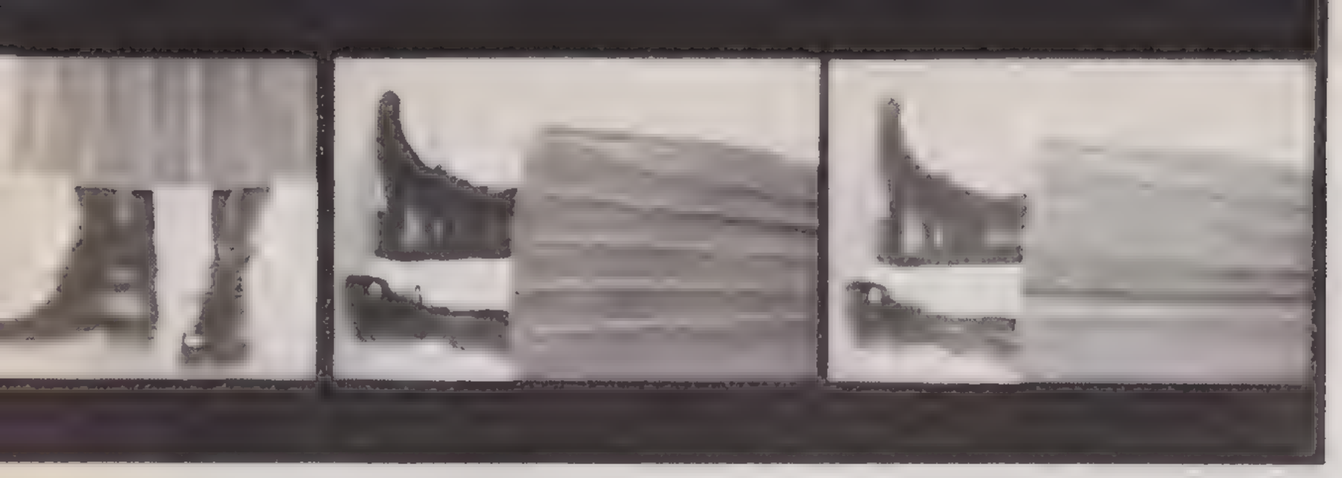
The American College of Emergency Physicians will sponsor "Emergency Medical Services Week" from September 29 to October 5. Hospitals will conduct open houses, visits to emergency departments, free blood pressure checks, accident prevention demonstrations on drunk driving, etc. A first-aid poster, prepared by the ACEP and supported by McNeil Consumer Products (makers of Tylenol), suggests steps to take in crises; and there's a place to fill in local emergency numbers. For a copy, write: Communications Dept., McNeil Consumer Products Company, Camp Hill Road, Fort Washington PA 19034.

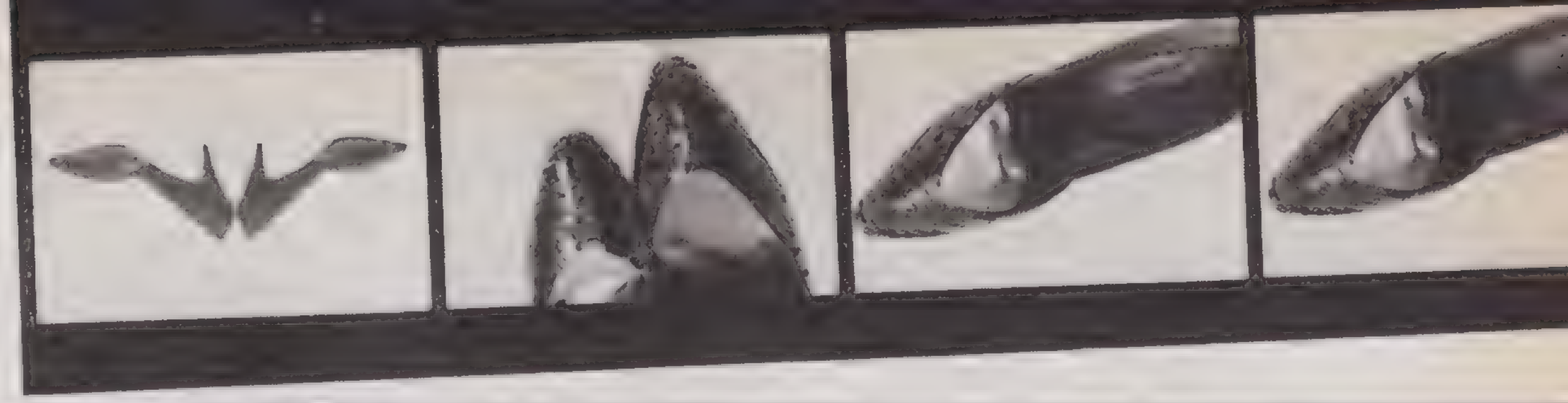
Toxic shock: tracing its causes

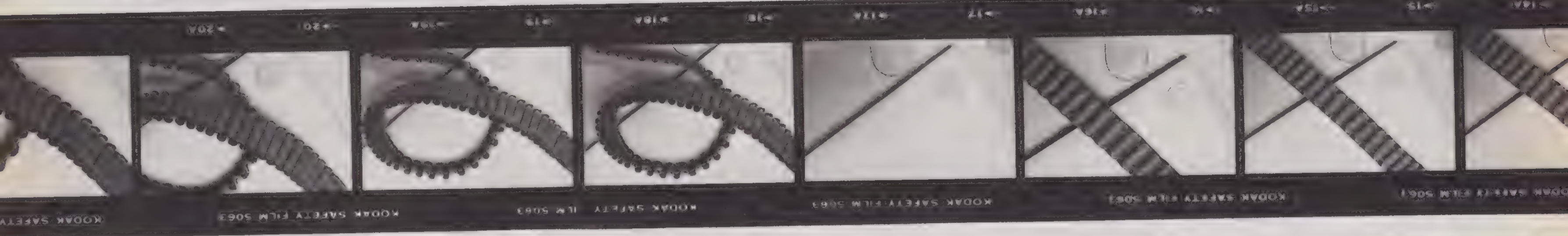
New clues to the cause of toxic-shock syndrome (TSS), the potentially lethal infection whose symptoms include sudden high fever, dropped blood pressure, and later a rash that often causes peeling. It arises when the ever-present organism *Staphylococcus aureus* produces a toxin called TSST-1. Most people have antibodies to the toxin and therefore can resist infection, but about 5 percent lack antibodies and are vulnerable to TSS. Though toxic shock can happen to men and children and may develop from an infected wound or surgery, incidence has been highest in women who use superabsorbent tampons; and, consequently, some tampons made of highly absorbent fiber, such as polyacrylate rayon, have been recalled.

Research at Harvard Medical School has turned up answers to why some tampon materials have been associated with more cases of TSS. Edward H. Kass, M.D., director of the research laboratory, reported evidence that fibers that bind magnesium appear to contribute to TSS because in a magnesium-free environment the *S. aureus* organism is able to produce much more of the symptom-causing toxin. It's possible that adding free magnesium ion to tampon materials can lower the risk and make high-absorbency tampons safe to use.

The Food and Drug Administration has designed a question-and-answer poster for school health-studies courses to inform young people about TSS. For a copy, write to FDA, HFE-88, Rockville, MD 20857. Ask for HHS publication (FDA) 85-4192.







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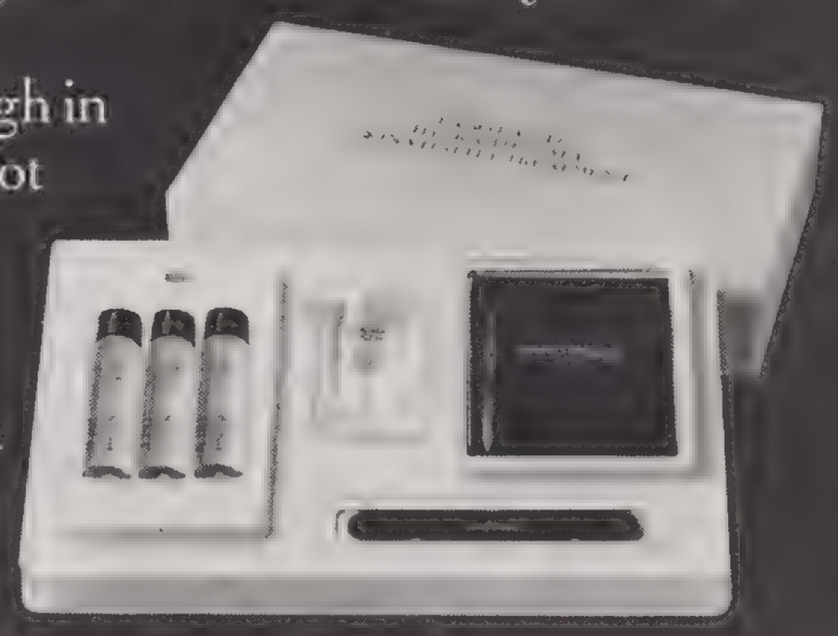

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VOGUE, September, 1985

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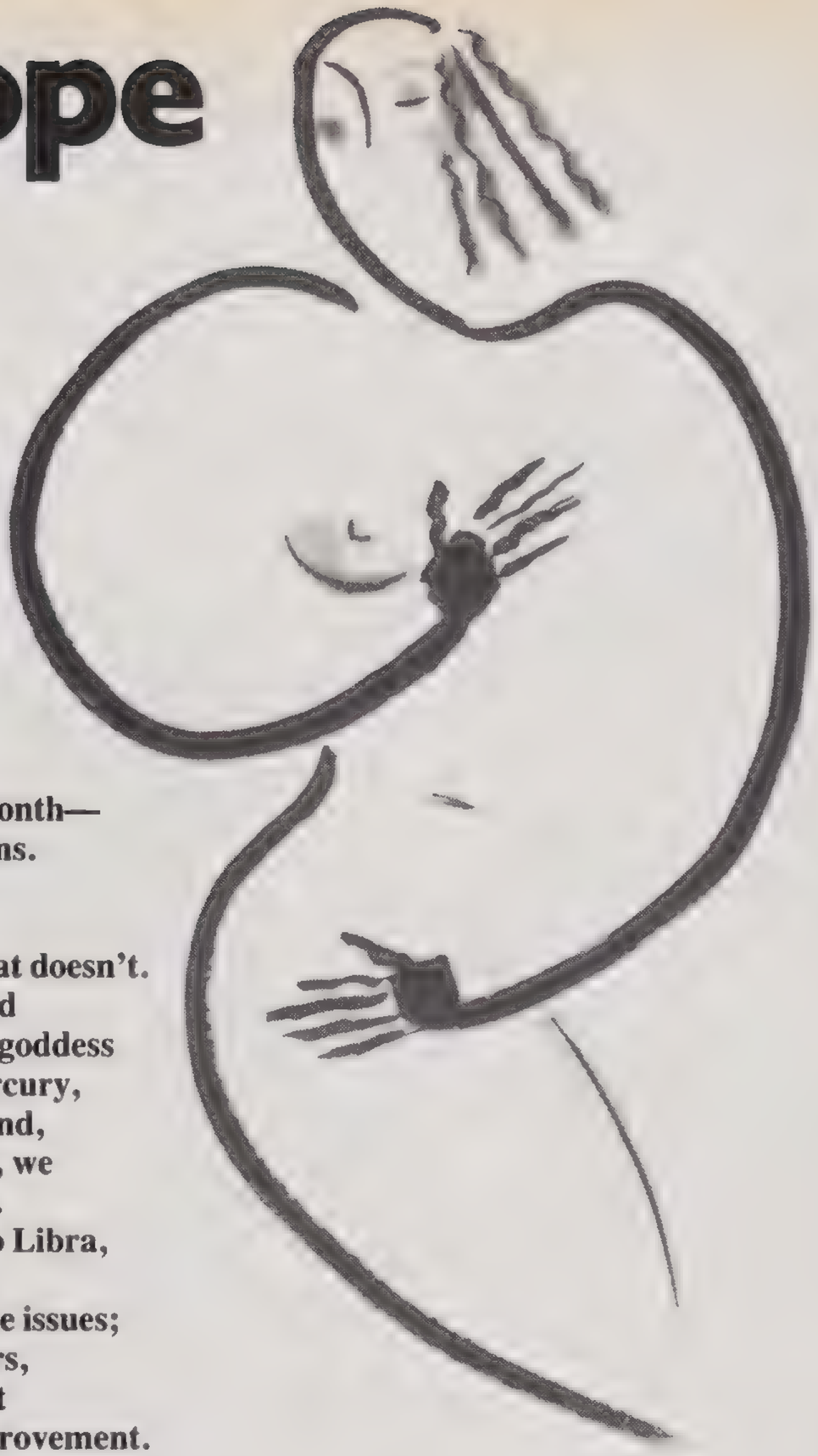
horoscope

By Rockie Gardiner



September's Astrological Weather

September is somehow a "special" month—the time when the real New Year begins. School starts, people move, we're eager to deal with the business of life, to separate what works for us and what doesn't. Gathering, assimilating, selecting, and perfecting are the functions of Virgo, goddess of the harvest; and while the sun, Mercury, Venus, and Mars are in this earthbound, material sign for the first three weeks, we will be trying hard to work things out. Once the sun and Mercury move on to Libra, at the autumn equinox on the 22nd, we might happily compromise on some issues; but the female, Venus, and male, Mars, aspects of ourselves will still insist that every intimate relationship needs improvement.

Virgo AUGUST 23–SEPTEMBER 22 By now, you will have had your fill of other people, other places and be eager to get on with your life, begin a new project, and have time alone to think—before your ruler, Mercury, turns retrograde in November to slow progress. Therefore, take full advantage of the tremendous energy, vitality, and incisive intelligence bestowed on you by Mars, the sun, and Mercury in your sign. You won't feel lonely; the sun and Mercury focus on your favorite people after the 22nd. Jupiter sends his blessing via a loved one at the end of the month.

Libra SEPTEMBER 23–OCTOBER 22 It's that nostalgic time of year—the air is crisp again, the evening light shimmers, and you yearn for someone to share your quiet moments. You might spot a few likely prospects during the first three weeks as Venus, your ruling planet, saunters through gregarious Leo, attracting interesting friendships and unusual financial opportunity. But as the sun enters Libra, and Venus becomes more selective in Virgo, you'll choose one special companion who can give you sensible advice and the illusion of romance.

Scorpio OCTOBER 23–NOVEMBER 21 Proof that you have weathered the latest career crisis should come during the first week as the sun and prudent Saturn bring professional recognition of your leadership skills. Your persuasive powers are also at their peak, so you might, with discretion, ask for a promotion. In other words, create your own opportunity. A money matter that has been puzzling you can be clarified by taking direct action in the middle of the month. Then the personal pleasure and social rewards for your perseverance will follow during the last week.

Sagittarius NOVEMBER 22–DECEMBER 21 This back-to-school movement you're so willing to join is due, in part, to the plethora of planets in your ninth house, the domain of higher education, philosophy, and faith that Sagittarians tend to claim as their own. The other astral influence at work for the first two weeks is the Uranian urge to improve yourself. Since your Jupiter ruler is ensconced securely in your house of finances, receives only helpful aspects toward the end of the month, there's no reason to worry about funds—once again, luck's with you.

Capricorn DECEMBER 22–JANUARY 19 Will a summer romance survive the autumn chill? You could be torn between passion and practicality for the first three weeks because your critical facilities are primarily focused on the area of your solar chart that concerns sex, psychology, other people's feelings, and *their money*. Once Libra begins, on the 22nd, you may be more willing to compromise for the sake of harmony, but you won't stop weighing the pros and cons, or examining the motives underlying a compelling relationship until the middle of October.

Aquarius JANUARY 20–FEBRUARY 18 The best time to express your appreciation for the support shown by your lawyer, a business partner, or your spouse is *before* the disruptive sun-Uranus square on the 6th suddenly makes you feel awkward and alienated. No one ever said an Aquarian's life is easy; however, a friendly overture from Venus, the planet of love and harmony, to your Uranus ruler around the 8th could dispel your uneasiness as quickly as it arose. The good news is a healthier financial picture by the end of the month. *(Continued on page 220)*

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horoscope

(Continued from page 218)

Pisces FEBRUARY 19–MARCH 20 As the sun, Mercury, and Mars travel for the first three weeks through Virgo, your opposite sign, the everyday cares of others will seem more important than your own. In addition to a sympathetic ear, you could find yourself providing them with specific, practical services, such as sharing a heavy workload, researching a health problem, even walking a dog. While these are not your idea of heroic deeds, they certainly will enhance your reputation; they might even rescue a relationship that has been stuck in the doldrums.

Aries MARCH 21–APRIL 19 Once you realize that the frustration you felt at the end of August is only temporary, you can forge ahead with plans to increase your creative output and still have enough time for family and romance. After the 9th, your energetic Mars ruler in the resourceful sign of Virgo will help you manage the day-by-day details. And while you are receptive to Neptune's artistic influence, you could decide to take up a craft or take off to Italy. This month, you will meet only with approval.

Taurus APRIL 20–MAY 20 You will be in high spirits while Venus, your ruling planet, has her annual fling in the extroverted sign of Leo, especially after Labor Day when Jupiter and Uranus pique your curiosity about a foreigner and increase your generous impulses toward your loved ones. But once Venus moves into that circumspect sign of Virgo, on the 21st, you may again find yourself behaving with customary caution about the family's finances, and with a disarming delicacy about romantic overtures.

Gemini MAY 21–JUNE 21 No mulling over decisions or contemplating the vagaries of the Gemini mind. Mercury, the planet that rules the mental processes and your sign, will be in Virgo, offering you uncommon amounts of common sense, instant assimilation of all relevant information, plus intuitive wisdom. The only snap judgment that may upset your closest companion is the one made on the 14th under the iconoclastic influence of Uranus. You can negotiate domestic bliss again after the 22nd by spending some of the financial gains made by generous Jupiter, increasing your joint income.

Cancer JUNE 22–JULY 22 Yours is the most blatantly softhearted sign of the Zodiac, but you can be amazingly steely-eyed this month when it comes to money matters and education. These are the areas of your solar chart under scrutiny from the planets; and they are forcing you to pay strict attention to details, to arrive at more sensible, i.e., less sentimental, decisions, particularly at the Virgo new moon on the 14th. You'll be grateful for this exercise when you find financial and emotional rewards you've been seeking.

Leo JULY 23–AUGUST 22 Your indomitable faith that things will work out for the best—that is to say exactly the way you want them to—may be challenged on the 6th, when Uranus introduces an unexpected element into an ongoing real estate transaction or a family affair. Once the sun, your ruling body, is in easygoing Libra, you may be willing to compromise; but because you could be getting confused signals from Neptune then, you shouldn't. Hold out until the 30th, when you and your partner receive financial support from Jupiter's influence.

VOGUE, September, 1985

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skin smoothing

Latest views on methods and options that help to "erase" scars, wrinkles, imperfections...

By Shari Miller Sims

Once a woman's skin has lost the smooth, even texture of youth—whether through repeated sun damage, the simple passage of time, or the trauma of acne—is there any way to "repair" it? While researchers still have a way to go in solving the puzzle of creating perfectly smooth, "new" skin, cosmetic chemists have recently made great strides in formulating "camouflage" creams and lighter-weight, easier-to-apply makeups for marred complexions. For problems that makeup can't hide, there are techniques that plastic surgeons and dermatologists can use to soften some marks of aging or acne. Unlike a face-lift, these procedures work at skin-surface level, to improve the texture rather than the "drape" of skin. Like every type of cosmetic surgery, they do involve pain and most require considerable time for recovery. And they do present the possibility of infection, uneven pigmentation, and permanent scarring. Results of these procedures are not guaranteed, and much of their success depends on the skill of the doctor and the way in which each person heals. Here, the pros and cons of what's available now. . . .

Cosmetics Green-toned primers, for example, worn under foundation, mask the redness of acne scarring; "pore-minimizing" foundations perform as the name implies. Latest: colorless, almost weightless creams that focus on correcting/improving skin's *texture* without changing its color by drawing light to the shadow areas around wrinkles/within scars, giving the illusion of a smooth, even surface. Examples: Luminique and Clinique Zero Base, both of which can be worn under/ over makeup or on bare skin.

Skin Resurfacing For skin that is damaged beyond the point of easy camouflage with cosmetics, a dermatologist or plastic surgeon may recommend dermabrasion or chemical peel—two in-office procedures that work to remove skin's topmost layers and expose smoother skin underneath. Both are intended for use over the entire face or on specific areas such as around lips, on chin, cheeks, or forehead. Doctors usually advise setting aside two weeks from work or regular activities for either procedure, although initial healing may take a shorter period in some cases. Key to the success of both chemical peel and dermabrasion, note experts: the skill of the physician performing the procedure, the reason that they should be done only by a plastic surgeon or dermatologist who specializes in them.

Dermabrasion is a *mechanical* resurfacing of the skin, using high-speed wire or diamond-edged brushes that "literally abrade away layers of skin, smoothing out a bumpy, uneven surface in much the same way that a sanding machine works," explained Norman Orentreich, M.D., clinical professor, dermatology, NYU School of Medicine. After an injection of an anesthetic, the procedure can be performed on bare skin or skin "frozen" with the aerosol Freon.

"While some physicians use dermabrasion as a treatment for wrinkled skin, most limit its use to treating acne scarring. Dermabrasion can provide very good results on scars that are shallow and irregular in shape and will lessen but not remove very deep acne scars, although a woman is likely to be able to wear less makeup," said Robert M. Goldwyn, M.D., clinical professor, plastic surgery, Harvard Medical School.

One of the drawbacks of dermabrasion is that it can result in loss of or uneven pigmentation in women with dark or olive complexions, a complication that a physician should always warn of beforehand. Every woman will find that her skin is paler and more sun-sensitive following dermabrasion. Many doctors advise against dermabrasion for black women: It causes black skin to look quite pale for six weeks or so, after which pigment cells begin to return, although the degree of color that comes back cannot be predicted. And women who are taking oral contraceptives may have to discontinue their use for several weeks before and after dermabrasion, as some Pill formulas increase the risk of hyperpigmentation during healing.

Dermabrasion leaves skin looking raw, then scabby, for five to fourteen days, during which time your doctor may apply a dressing to the skin to keep skin supple and sterile. The skin will remain pink—and very vulnerable to sunburn—for several months. As a general rule, skin will be less likely to tan and require greater sun protection in the future. While rare, infection and/or scarring are possible side effects. *(Continued on page 227)*

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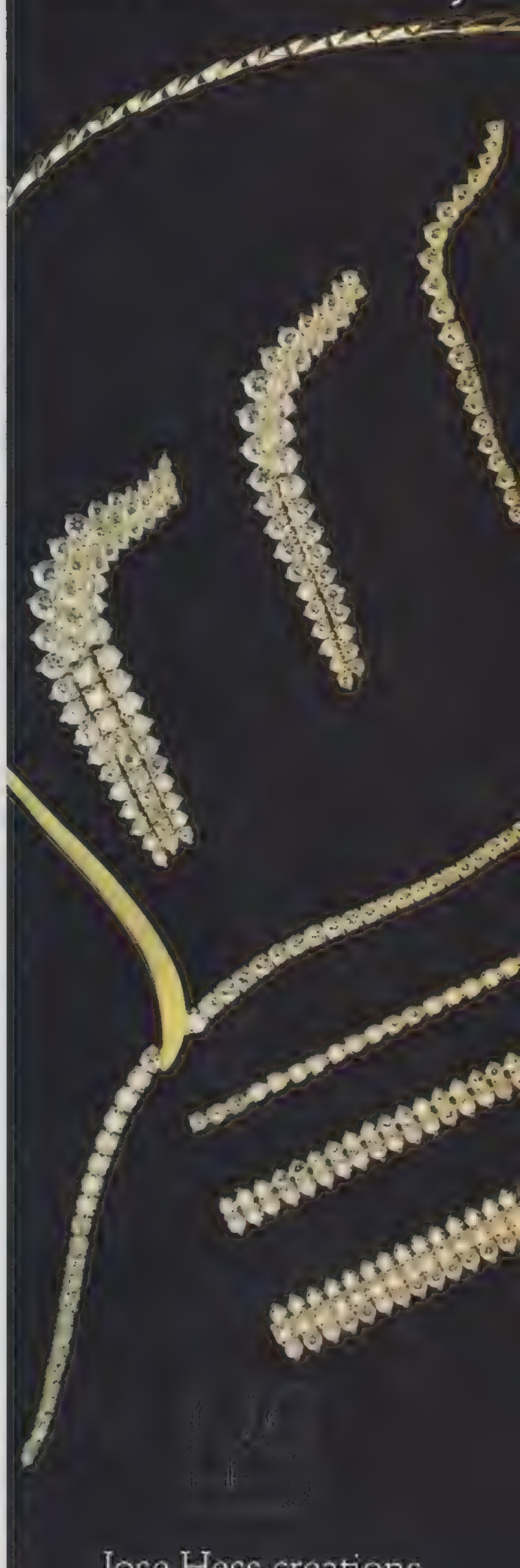

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(Continued from page 223)

(Average fee: $700-$1100.)

A *chemical peel* is usually a somewhat more superficial treatment than dermabrasion, the reason it is more commonly used to smooth fine wrinkles and lines rather than deeper acne scars. A chemical peel is not a substitute for a face-lift, however, as it does not lift or remove sagging skin. In fact, many surgeons use a peel in conjunction with a face-lift. With the exception of a lip-area-only peel, a wait of six weeks to three months is recommended between the two procedures.

What's involved: A liquid chemical solution (usually phenol or trichloracetic acid) is painted onto the skin, which causes a chemical burn. "A peel prompts the body's own healing processes to take over, creating an uppermost skin layer that has less 'memory' of previous sun damage and wrinkles," said Howard L. Gordon, M.D., professor of plastic surgery, University of Miami School of Medicine, and coauthor, with plastic surgeon Thomas J. Baker, M.D., and dermatologist Albert M. Kligman, M.D., Ph.D., of a recent study on chemical peel published in the journal *Plastic and Reconstructive Surgery*. What the authors found: that a properly done (and this is key) phenol peel can have more than cosmetic benefits for sun-damaged skin because, along with wrinkles, a peel can actually remove precancerous lesions that are at such an early stage that they are invisible to the naked eye. The study also showed that, even twenty years after an expertly done chemical peel, the peeled skin is healthier, in structure and appearance, than the same woman's unpeeled skin.

Immediately following the application of a chemical peel solution, noted Dr. Gordon, the skin is very raw and oozing. Some doctors give their patients a medicated drying agent to apply for a few days; others cover the skin with a waterproof tape that enhances the peel before providing the drying agent. There can be a good deal of pain during the first few hours, frequently requiring medication.

"About twenty-four hours after the skin is exposed to the air, a scab will form," noted Dr. Gordon. "In another week or so the scab falls off, revealing very pink, very sun-sensitive skin. I recommend that patients avoid sun exposure totally for the first month, to safeguard further healing, then wear a sunscreen with SPF 15 for at least six months."

There can be permanent irregular pigmentation after a chemical peel, so most doctors advise black-skinned or Oriental women to forego this procedure.

Doctors also emphasize that a peel can be dangerous in untrained hands and that, while peels performed in skin-care salons (definitely not recommended) usually use a weaker chemical solution (such as resorcinol), some do use phenol, which could cause scarring if used improperly. Another common drawback of salon peels is failure to "feather" the peeled area into unpeeled skin, leaving an obvious line of demarcation. This "invisible" blending of peeled into unpeeled skin is an area, too, in which the doctor's skill is paramount. (Average fee: $700-$1100.)

Some researchers now are trying to match the skin-planing benefits of dermabrasion and chemical peel while eliminating the risk of scarring and uneven pigmentation by using a laser beam, which, they hope, will prove expert at correcting skin imperfections with a minimum of injury risk. To date, many doctors feel that the laser has proven no better than more available, less costly techniques.

Skin "fillers" Since wrinkles and scars mar skin as depressions on an otherwise smooth surface, it is not surprising that doctors have long sought materials to "fill in" these depressed areas. Liquid silicone and Zyderm collagen injections, both subjects of continuing medical debate, provide possible answers but with many reservations.

Liquid silicone has never been approved for interstate marketing for the purpose of "filling in" skin imperfections by the FDA, although it continues to be used by individual doctors for this purpose. Originally tested for use in treating acne scars and wrinkles in the 1960s, silicone became the focus of attack after it was injected into the breasts and eyes with alarming disfiguring results.

KEY TO THE SUCCESS OF *ALL* *MEDICAL SKIN-SMOOTHING PROCEDURES:* *THE PHYSICIAN'S SKILL...*

"Injected properly, in micro-droplets beneath the skin over well-placed intervals, silicone does not migrate. Instead, it stimulates the body's own tissue to surround each drop and hold it in place," said Robert Auerbach, M.D., associate professor of clinical dermatology, NYU School of Medicine. "Past problems with silicone came from the use of too much material as well as the injection of impure, adulterated silicone." Because of the minute amount inserted in each injection, a doctor usually allows up to ten sessions of silicone injections to fill out a scar or a wrinkle. In no case should liquid silicone be injected by anyone other than a licensed physician. (Average cost: $150-$250 per session.)

Zyderm collagen injections—a suspension of highly purified bovine (cow) collagen in a mixture of lidocaine (a local anesthetic) and saline solution—were approved by the FDA in 1981 for use in "plumping up" depressed skin areas such as scars and wrinkles.

To insure against the possibility of allergic reaction, every patient who is considered for Zyderm treatment must be skin-tested beforehand by having a small amount of the material injected into the forearm and waiting a month to be sure there are no allergic reactions. Of concern: the fact that in a small percentage of patients whose scars or wrinkles have been treated with Zyderm, allergic reactions—including swelling *(Continued on page 228)*

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BEAUTY NOW

(Continued from page 227)

and redness that persisted for weeks—occurred *despite* a lack of adverse reaction to initial test injections. Because of the risk of serious problems, Zyderm cannot be used on anyone with a personal or family history of an autoimmune disease (lupus or rheumatoid arthritis, for example) or who has had previous silicone or fibrin foam injections.

"Zyderm can be of great help in 'lifting' fine lines caused by facial movements and overexposure to the sun, such as those lines above the lip, on the cheeks and forehead and, used carefully, around the eyes. It can also be extremely successful in correcting superficial acne scars. Zyderm does not work as well, however, on so-called 'ice-pick' acne scars, which are better served by being 'punched out' and stitched back together," said Samuel J. Stegman, M.D., associate clinical professor of dermatology at the University of California School of Medicine, San Francisco. "Because of the amount of saline solution contained in each injection, the area must first be overcorrected so that the skin can then 'fall back' into a smooth surface. Several injections, spaced over several weeks, may be necessary to 'build up' a wrinkle or scar."

Another caution about Zyderm injections: they must be placed precisely within the skin layers by a skilled practitioner. If the injection is too deep, the body will absorb the material within weeks and the correction will disappear. Incorrect injection can cause other, sometimes serious, problems. In one recent case, Zyderm was accidentally injected into blood vessels around the eye of a woman seeking correction of forehead lines and acne scars, causing immediate blindness in that eye.

Also causing concern among some physicians: the transitory nature of collagen injections; studies show that the correction produced with Zyderm lasts an average of six months to two years before the body absorbs the material (longer for some acne scars). In a recent survey of sixty-two patients who had wrinkles injected with Zyderm, published in the *Journal of the American Academy of Dermatology*, the majority of patients reported a marked decrease in skin improvement within five months following treatment. Surprisingly, 73 percent of the patients opted for having more collagen injections to recapture the favorable, if transitory, results. (Average cost: $200 per injection.)

EDITOR'S NOTE: *While the procedures described here have potential, the skill of the physician performing them is paramount to their success—and to preventing possibly dangerous side effects. For referrals to plastic surgeons/dermatologists qualified to perform specific procedures, contact the American Society of Plastic and Reconstructive Surgeons, 233 North Michigan Ave., Chicago IL 60601; (312) 856-1834; or the American Academy of Dermatology, 1567 Maple Avenue, Evanston, IL 60201; (312) 869-3954.* ▽

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ME — (Boothbay Harbor) House of Logan, (Brunswick) Casco Bay Country Store, (Ellsworth) Beals Jewelry Store, Inc., (Falmouth) The Chandlery, (Northeast Harbor) Holmes Store
MD — (Annapolis) Sign-O-The-Whale, (Baltimore) Elizabeth Christmas, The Wardrobe, (Bel Air) The Whip Stitch, (Bethesda) Hocus Pocus, (Chevy Chase) Georgetown University Shop, (Easton) Bird Speakman, Ltd (Salisbury) Hess Apparel, Nancy Bond
MI — (Ann Arbor) His Lady Marty's, (Birmingham) Sportsman of Birmingham, (Bloomfield Hills) Miner's, Bagley Inn, (Grand Rapids) Mettie's, (Grosse Pointe) Miner's, (Holland) My Tailor Shop, (Kalamazoo) Redwood & Ross, (Mt. Pleasant) Ecclestone Shop, (Muskegon) Yankee Peddler, (Port Huron) Fifth Avenue Boutique, (St. Joseph) The Pullover Plus, (Troy) Ecclestone Shop
MN — (Edina) D. B. Dahlstrom, John W. Heller, (Minneapolis) Holgaards, Inc., Maggie, Inc., (Minnetonka) D. B. Dahlstrom, (Rochester) Hers, Hers II, Sherwoods, (Roseville) D. B Dahlstrom, (St. Paul) Sonnie of St Paul, Inc., (Stillwater) Kollmer Co., Inc., (Wayzata) Maggie, Inc., (White Bear Lake) Timberdoodle
MO — (Cape Girardeau) Hecht s, (Clayton) Helen Wolff's, (Columbia) The Attic, (Frontenac) Helen Wolff's, (Kansas City) Jack Henry, (St Louis) The Acorn, Boyds, Lepport-Roos, The Tartan Corner, Inc , (Springfield) Neff s
MS — (Jackson) Camille s. **MT** — (Billings) Terry Peak Sports, (Bozeman) Jones & Co., Paisley Merritt
NC — (Chapel Hill) Tweed & Tartan, (Charlotte) Montaldo's, (Greensboro) Brown Hills, J S Meier, (Oxford) Touch of Class, (Rockingham) Kay's (Winston-Salem) Buena Vista, Norman Stockton
ND — (Bismarck) Touch of Class. **NE** — (Lincoln) Old Towne, Ltd., (Omaha) Downeaster, Poppy Shop
NH — (Hanover) James Campion, Inc., (North Conway) Carroll Reed Ski Shops, (Portsmouth) Country Tweed
NJ — (Cherry Hill) J. Putnam, (Princeton) H. P. Clayton, (Ridgewood) Mac Hugh s (Rumson) Rumson Roulette, (Sea Girt) Molly's Place, (Short Hills) Carroll Reed of New England, J. Putnam, (Stone Harbor) Cross Country Shops, (Tenafly) Country Station
NM — (Albuquerque) Shop for Pappagallo, Stromberg s, (Santa Fe) Santa Fe Country Store
NY — (Albany) Carroll Reed Ski Shops, Casual Set, (Buffalo) O'Connell, Lucas & Chelf, (Cold Spring Harbor) The Hitching Post, (Cooperstown) Church Mouse Boutique, (Huntington) Village Classics, (Katonah) Charles Department Store, (Lake Placid) Ruthie s Run, (Latham) Hoffman's, (New York) Orvis (Olean) Jayne's, (Orchard Park) Gayette Fashions, (Pittsford) Pittsford Carousel (Plattsburg) Viking Ski Shop, (Red Hook) The Suburban Fashion Shop
OH — (Ohio) The Acorn – All Ten Locations, (Canton) Molly McIntyre Ltd., (Cincinnati) Carriage Trade (Cleveland) Carol Lindemuth, (Columbus) Town & Country Specialty, Woodhouse Lynch Clothiers, (Dayton) The Village Peddler, (Findlay) Beltz Clothing, (Lima) Hofeller, Hiatt & Clark (Marietta) Ms Roberts, (Shaker Heights) Carroll Reed of New England, Virginia Lagarde, (Sheffield) The Backpackers Shop, (Waterville) Barbara Brown's, (Worthington) Woodhouse Lynch Clothiers (Zanesville) The Katy Did. **OK** — (Oklahoma City) Dorothy Moore s, Inc
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SD — (Sioux Falls) J'Antzes **TN** — (Memphis) Minor Frances, Oak Hall, Tartan Corner, (Nashville) C. Christies, Carroll Reed of New England
TX — (Amarillo) J. Winston, Main Place, (Anthens) Collins, (Austin) Ivey Wade, Melba's Boutique, (College Station) R. Rush & Co., (Dallas) Carroll Reed of New England Handel s, Sabrina's, (El Paso) Pappagallo, (Ft. Worth) Fran's Unique Boutique, (Houston) Connie s, Handel's, Norton Ditto, Wolfman, (Lubbock) Malouf's, (Midland) J. E. Borron, (Odessa) L Allegro Fashions, (San Antonio) The Harris Shop for Pendleton, Imports Unlimited Wolfman's, (Temple) The Rose Bud, (Tyler) Collins
UT — (Orem) Gatsby's, (Park City) Cole Sports, Ltd., (Provo) The Post Horn, (Salt Lake City) European Elegance, Betty Lewis Apparel, Nannette of New York
VA — (Abingdon) Chipp Ridge Classics, (Alexandria) Nancye Fleming Shop, Smith s of Bermuda, Sporting Life Catalog, (Blacksburg) Bonomo s, (Charlottesville) Smith's of Bermuda, Williams Suburbanite, (Danville) Rippe's, (Fairfax) Carroll Reed of New England, J. Putnam, (Fredericksburg) Campus Casuals, Carleys, (Hopewell) Harold's, (Irvington) The Dandelion, (Lynchburg) Elizabeth Stoll, (McLean) Orchard Dress Shop (Newport News) J. B. Hickman, Ltd., (Richmond) Franco's Ladies Fashions, (Roanoke) Bartley's (Vienna) Full Cry Shop, (Williamsburg) The Unicorn of Williamsburg
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WA — (Bellevue) Albert, Ltd., (Bellingham) Town & Country, (Gig Harbor) Bonneville's, (Seattle) Gallen-Matti, Nordstrom, Weatherheaters, (Spokane) Boutique Athylee, (Wenatchee) Clara Schrader Fashions, (Yakima) Corday's
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fashion: the inside story

From a new book—conversations with key American designers—a revealing look at American fashion today: its changing character; its meaning in our lives

By Barbaralee Diamonstein

INTRODUCTION

Vain trifles as they seem, clothes have, they say, more important offices than merely to keep us warm. They change our view of the world and the world's view of us. . . Thus, there is much to support the view that it is clothes that wear us and not we them; we may make them take the mould of arm or breast, but they mould our hearts, our brains, our tongues to their liking.

—VIRGINIA WOOLF, Orlando

In the same way that peacocks grow new plumage each year, human beings attempt to renew themselves with clothing. Our metamorphosis is only superficially comparable to that of the peacock, however, for it is far more than a manifestation of biological needs or physiological processes: it is our uniquely conscious effort to embellish and modify our bodies through the use of materials not inherent to our natural form. Clothing is an all-pervasive and powerful expression of human imagination and spirit; fashion is a refinement, a qualification, of the statement clothing makes. The premise of this book: that fashion comprises all manifestations of body covering which, for a limited time, receive general acceptance.

In the broadest sense, fashion is man's oldest art. It is also one of his greatest examples of collective achievement, for it is culture created by the convergence of individual expression and popular consensus. While some people can never pronounce the word "fashion" without a tone of disparagement—and, regarded superficially, fashion *can* be frivolous—it does reflect the taste, mood, and tone of society more than any other design art. As with architecture, it is a universal symbol through which we define our lives.

Man is the only animal to embellish and modify his natural shape. Anthropologists have long argued that clothing originated not because of the need for warmth and protection, but for the magical powers ascribed to artificially altered appearances. The human body is the basis of all fashion. Sexuality is, logically, a significant influence—it is one of the factors which subconsciously affect the ways in which clothing is used and judged. Indeed, fashion is the most intimate form in the sphere of options in self-expression. Clothing our psyches as much as our bodies, we wear whatever makes us feel better, younger, thinner, richer, prettier, sleeker, sexier, more artistic, intellectual, rebellious, or whatever suits the image we are trying to promote. In her incisive book *The Language of Clothes*, Pulitzer Prize-winning novelist Alison Lurie comments on fashion's evocative powers: "For thousands of years, human beings have communicated with one another first in the language of dress. . . you announce your sex, age and class. . . through what you are wearing, and very possibly give important information (or misinformation) as to your occupation, origin, personality, opinions, tastes, sexual desires and current mood. Fashion is a language of signs, a nonverbal system of communication."

And it is more. As social commentator Tom Wolfe has written, fashion offers a "subrational but instant and very brilliant illumination—of individuals and even entire periods." From headlines to hemlines, in the long sweep of history, public policies and private expressions have always been interrelated. Fashion design and clothing styles not only reflect and reveal their time, they offer comment or reaction to the realities of a period. It is now clear how the panache of the '20s, the glamour of the '30s, the slimmer silhouettes and broad-shouldered jackets of the '40s, and the psychedelic rag-tag look of the turbulent '60s demonstrate the relationship between fashion and social attitudes, the economy, technology, or moral values, and aesthetic considerations. Yet, because fashion is so thoroughly woven into the fabric of society, its significance as a cultural symbol has often been overlooked.

(Continued on page 240)

Barbaralee Diamonstein, *cultural historian, NYC Landmarks Commissioner, is the author of "Fashion: The Inside Story" (Rizzoli) Nov. 1985. Her next TV series (Arts & Entertainment Network) and book (Rizzoli) due October 1985, is "American Architecture Now."*

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fashion: the inside story

(Continued from page 238)

The field of fashion design has evolved immeasurably from the days when "haute couture" created custom design to serve an elite, wealthy clientele.Over the past fifty years, fashion has emerged from the salon and entered the marketplace, becoming accessible to, and almost as diverse as, its ever-growing audience. Bill Blass talks of the emergence of this development: "In America, we were the first to make mass-produced clothes, good-looking clothes for the masses." The manufacturers of these clothes became an important force in fashion as they assumed a new role as arbiters of style; their designers, however, remained unheralded contributors to their success. Blass reminds us that designers "were never allowed out of the back room. Manufacturers didn't want it known that they even *had* designers!"

The anonymity of the designer was also promoted by the department stores and leading boutiques at which fashions were showcased. For decades retailers rarely gave public acknowledgement to designers other than those who were under exclusive contract to them, preferring instead to label clothing with the store's name. It was not until the 1960s that designers such as Bill Blass and Herbert Kasper began to receive recognition and acclaim for their work. The designer as independent fashion force, entrepreneur, and celebrity soon followed.

Today's successful designer is a savvy businessperson, personally involved not only in design, but in production, sales, public relations, and advertising. Enterprising designers have transformed themselves into enthusiastic salespeople for their own clothes. In the 1980s, it is not unusual for designers to promote a season's line through multi-city jaunts which take them across this country, as well as abroad. Personal appearances at exclusive stores and at charitable functions add to their allure, resulting in high price tags and bolstered sales. With their charm, salesmanship, and glamour well packaged, these designers are essentially dressing up America and promoting the growth of the American fashion industry.

And grow it does. The public's insatiable appetite for new fashions keeps the industry booming. The growth of the fashion industry is evidenced both by its steadily increasing revenues and the broadening scope of what is being marketed by designers. The participation of designers in the merchandising of fashion has enhanced not only the sales of their clothes, but also the marketability of their names. It has become increasingly apparent that the design and successful marketing of apparel serves as the crucial scaffolding on which to hang a full range of licenses. Today's most celebrated designers lend their names and talents to creations as diverse as perfumes, cars, sheets, chocolates, sunglasses, towels, stationery, luggage, and even bullet-proof suits.

The public's response to licensing has been, until recently, astonishingly positive. What once was a concern for quality had become an obsession with the designer label. Indeed, the designer label has acquired an extrinsic value independent of the product on which it is placed: a polo pony, a lioness's head, a turtle, or a signature heralds one's fashion sense, awareness of current trends, income, class, social circle, and life style. And the effects of licensing have not yet even been fully realized. The last twenty years have seen the emergence of the designer as head of a business conglomerate, some holding as many as seventy licenses each. Licensing has precipitated the diversification and expansion of the design activities of a small, but dominant, minority. One result of this development is that it is becoming increasingly difficult for new talent to establish itself. It is entirely possible that licensing has, ironically, diminished the development of the fashion industry's creative potential, and that licensing has replaced the store label as an agent of anonymity for the junior designer.

The Oxford American Dictionary defines "style" as "elegance, distinction, the manner of doing something contrasted with the thing done." Every designer distills his style into a particular vision which defines the fashions he creates; this style is further distilled by the interpretation a garment is given by its wearer. Explaining his perception of style, Ronaldus Shamask says, "*The Oxford Dictionary* explains 'high art' as truth with beauty as a by-product, and 'low art' as beauty with truth as a by-product. And *(Continued on page 242)*

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(Continued from page 240)

of course, style is neither of those. Style just aims to please.''

The elegant, sophisticated woman is central to James Galanos's vision of style. ''It has to do with a certain refinement, quality — a paring down—elimination of the superfluous in the clothes that I make. The cut, the line are of the utmost importance; the fit of the dress, and the ultimate components of fabric, color, and proportions are so vital. When you see it all together, on the right person, it's a thing of beauty.'' In contrast, Pauline Trigère perceives style as the unique achievement not of the fashion designer, but of the fashion wearer. '' 'Style' is something that you do yourself. 'Fashion' is what the magazines try to print, or the newspapers try to say, and what women try to copy or capture. 'Style' is something completely individual. It's an old scarf, an old pin, an old coiffure. It's very hard to describe. Most women don't have it.''

Oscar de la Renta equates style with good taste, and believes it is a cultivated characteristic, as rare as genius. He explains: ''I think good taste comes from appreciation of life, and from learning. No one is born with good taste.''

Style is idiosyncratic, and is consequently difficult, if not impossible, to package and market. By focusing on understanding and meeting the particular requirements of their customers, designers help their clientele develop the fashion sense, self-knowledge, and confidence necessary to achieve style. Today's designers are attentive and receptive to cultural and social currents; they have become careful observers and conscientious interpreters of men and women's changing practical and psychological needs. An informed awareness of their audience enables designers to sustain their appeal — and their profits.

According to Albert Nipon, the designer must be accessible to the client in order for the relationship to work successfully. ''You can't be in an ivory tower, we learned,'' he says, referring to himself and his wife, Pearl. ''When we create things, we imagine how they are going to work and assume certain things. But when we actually see the clothes in action on the customer, and the customer's reaction to them, it does give us another insight that we then take and translate into our next collection.'' In creating clothes, the designer's role is simply to please the customer, according to Bill Blass. He explains: ''I do think that essentially the role of clothes is to give you some pleasure. I think that in dressing you should please yourself. Mind you, there are occasions when women dress for men, and, certainly, when men dress for women. But essentially it's the way clothes make you feel that makes them right.'' As the designer for many wealthy, famous women, Blass continues, ''The rich have exposure to more in the way of clothes and life and atmosphere in general than the average person does. Their needs *are* different; they go more places, they have more things to do. But today it's less true than it once was because most of these so-called very rich women work. They do something. And I think that probably the biggest influence in the last decade has been that of the working woman.''

The fashion industry's response to women's ''greater freedom,'' and increasingly varied and complex life styles, has been to offer a greater variety of goods and styles. As Kasper notes, ''What's very important about fashion today is that there is no one look. I think what is fashionable is *versatility*.''

Of course, contact with their clients is the most direct way by which designers can assess their market. Norma Kamali rarely allows her photograph to be published so that she can maintain the anonymity which allows her to receive customers' uncensored evaluations of the fashions she sells at her boutique.

Pauline Trigère relies on her own experience as a woman in designing womenswear. ''Wearing clothes has been an enormous teacher for me,'' she says. ''I have to be at ease with what I wear, and I think that the customer immediately feels the same way.''

In being able to design women's clothes with the dual perspective of the designer and the client, Trigère is in the minority, however. One of the greatest ironies of the fashion industry, apparent in all facets of the business, is the fact that most of the designers who create the clothes and images for American women are men. An inventory of notable designers in the history of fashion reveals that, though women designers have contributed significantly to the advancement of fashion as a design art, males have always well outnumbered their female counterparts. Indeed, as in many other industries, the exclusion of women from positions of importance has until recently been institutionalized in fashion.

Trigère vividly recalls the subordinate role for women when she began her career in fashion. Soon after her arrival in New York in 1937, she began working as an assistant at Hattie Carnegie, and remembers the atmosphere there. ''Miss Carnegie used to say that she could not understand a woman designer. She never believed in them. She liked men designers. There *were* no women designers.''

That female and male designers bring different, gender-related perspectives to the task of designing womenswear is documented in many of the *Fashion: The Inside Story* conversations; whether the female designer's perspective is *better* is a point on which there is no consensus. Adolfo believes that ''men have a very unbiased way of designing clothes for women. I might be completely wrong, but I have a feeling that when a woman designs for another woman, she might think of how the clothes will look on herself. A man has a larger scope in designing for women . . . male designers see women on a pedestal. They don't want to make you look ridiculous.''

The personal perspective of the female designer, which Adolfo sees as a limitation, Carolina Herrera perceives as an asset because a woman designer thinks as a woman, can try the dresses on, and knows what looks and feels best. (Continued on page 248)

m/ä/s/e/r

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fashion: the inside story

(Continued from page 242)

Today's most celebrated fashion designers have achieved success and fame, but in most instances laurels have been awarded to them only after they've spent years as students of design, apprentices in fashion houses and stores, and struggling independents. These individuals' backgrounds and training are as diverse as their designs. Norma Kamali recalls that she was "creative out of necessity." When her mother could not afford to satisfy her desire to "dress up," Norma would purchase a two-dollar dress, remove ugly trimmings, alter and decorate it in her own style. "Then," she declares, "the dress was mine; my own creation. That's how it all started. I just wanted more."

Mollie Parnis also wanted more. In her first summer job, in a showroom of a blouse firm, she was occasionally allowed to help the designer, and would tell her to change a collar or shorten the length of a sleeve. She became so involved with the process that she never went back to school in the fall. She wound up being the designer for the firm.

Inventiveness in the showroom also led Perry Ellis into fashion design. Drawn to the glamour and excitement of retailing, he became a buyer for Miller & Rhoads department store in Richmond, Virginia. Ellis recalls how "almost everything I looked at, that I was coming to buy I wanted to change. I was constantly redesigning other people's clothing. It became very successful for them, and they started asking my opinion." In 1967, one of those manufacturers asked Ellis to come work for him directly. He did, and has worked as a designer ever since.

Donna Karan, who formerly designed for the Anne Klein label, and now has her own business, Donna Karan New York, remembers being inspired by an idea of the romantic. "I loved to dance. I wanted to be a dancer. I loved to illustrate, so I wanted to be a sketcher... I love women and I love movement. And I like to watch the whole thing happen. Fashion design wasn't something that I thought I was going to do; it just evolved."

An interest in the human body was also integral to Geoffrey Beene's interest in fashion design. Raised in a large family of doctors, Beene studied three years of a pre-medical curriculum and one year of medicine before switching to fashion design. "Often," he contends, "one has to study in order to know what *not* to do." In making his career choice, Beene was inspired by the work of Schiaparelli of Paris, and Adrian of Hollywood. Seeing their clothes "kindled the flame that ignited" his decision to become a fashion designer.

Whether on stage or screen or in the theater of ordinary life, one's dress can create a role; it can sheath us in unexpected drama. It's no wonder that many designers have been influenced by glittering stars and bright lights. Fashion gives everyday, earthbound clothes a subtle hint of fire. Louis Dell'Olio, until recently the co-designer with Donna Karan, for the Anne Klein *(Continued on page 250)*

How little it takes.

"Created for a woman to love and a man to remember."
– Diane Von Furstenberg

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fashion: the inside story

(Continued from page 248)

label, recalls that he got "inspiration without even realizing it from the Hollywood designers of the '30s and '40s."

Despite his homespun beginnings as a high-school football player in Fort Wayne, Indiana, Bill Blass is another designer riveted as a youth by the world of glamour. "Happily," he says, "I'm one of those people who knew from an early age what I wanted to do. To get the hell out of Indiana was one thing," he jokes now. "Don't forget, this was the legendary time of the Depression, when on a Saturday afternoon you could go to the movies for fifteen cents and see Carole Lombard, Marlene Dietrich and Greta Garbo. I knew that making clothes for people of that sort could be the most exciting life in the world for me. So, from that time on—I was very, very young—I started selling sketches to New York manufacturers. When I was eighteen I came to New York to go to school, and eventually to work."

Precisely what makes one become a designer is a story often impossible to tell. James Galanos began sketching dress designs at the age of eight. Today his eye is mature and hones in neatly on its mark, but the sense of childhood wonder remains as an endless reserve. Apart from private, untamed urgings, his designs can be traced directly to influences arising from the past and from foreign cultures.

Adolfo, born in Cuba and known primarily as a milliner early in his career, describes the circumstances which led to a business of designing classically tailored, easy to wear suits, dresses and ballgowns. "I was raised by aunts," he relates, "one of whom was eccentric in her very elegant way of living. She used to tell me that in the 1920s she came from Paris with her hair bobbed, wearing one of those very short dresses, and people used to follow her in the street. Havana was always very fashionable."

Clothing design obviously influenced by other cultures has been used to create an aura of confidence, of being "smart," or well-traveled. We are interested in ravishing silks, rustling taffetas, and intricate ballgowns of the eighteenth century partly because they represent something remote, a bygone age, and partly because designers like Shamask and Mary McFadden cut through a double layer of yesterday and today. Shamask reveals the geometrically classic proportions of the Japanese kimono, while Mary McFadden makes more implicit references to Africa and the Far East.

Contemporary design has as much to do with its own history as with the emotions and, above all, values of the design originator. Perhaps that is why Ralph Lauren's frontier America or prairie-look appeals to such a wide audience. Lauren offers certain personal values which are successfully translated in his creations. His designs express qualities that are simple, but thought to be enduring and, at heart, romantic.

Now, more than any other time, fashion design is respected as a design art. Clothes from centuries past and from other cultures are being reconsidered: their significance is being captured, or cast off, by new ideas. Fashion, like other arts, can be one man or woman's secret obsession, or it can transcend personality and speak for a large and diverse humanity. Because the shopper has greater choices, and is more informed and adamant about what he or she wants, designers are forced to regard them as tough and exacting critics. Carolina Herrera says, "My greatest success is that women buy my clothes." Arnold Scaasi has been concerned for the customer all along, pointing out, however, the most relentless critic remains himself: "You're always striving for something better than you did last time, and hoping that you'll keep it on the same creative level. You don't want to make the clothes look strange, but you want them to look new. So you're working within a framework that doesn't allow you much freedom, and yet you want it to be free and new looking. So, it scares you to death until somebody finally buys that dress."

Fashion design is increasingly a high-risk art. There has never been a time when the definition of what is fashionable has been more subject to individual interpretation. With all these factors in mind one would have to agree with Bill Blass, "I would never venture to predict anything beyond next season."

The fashion industry is witnessing and encouraging a new commitment to the design of clothes that can go from the office to an evening out, from taking the children to school to boarding a plane en route to Paris or Peru. Creating built-in versatility is more challenging and necessary than catering to popular or momentary whims. However, being "in vogue" is hardly a crime. People demand a lot from their clothes. The right dress, or suit, or cut, or weave can make one feel at the center of all they do, or desire. Wild threads can cause us to appear more fascinating then we really think we are. Chic can mean something different to everyone; fashion has become an idiosyncratic response to what we see at work, on our travels, or the nightly news. High fashion models may slink down a runway paved with graffiti-art, decked out in tennis shoes, T-shirts and billowing break-dance pants—and why not? Fashion reflects our world.

And what will the next season hold? How will our age be remembered and revealed in its clothing and recorded in its fashion design? Have current designers captured or influenced the emotions and expectations of our society? In an attempt to discover, or at least to glimpse the answers to these and other questions, I decided to go to the source: designers who shape fashion now, and perhaps also in the future. As successful as these designers are, they are all keenly aware that their continued success relies upon endless variety, aimed to please you, their ultimate critic. ▽

Orlando: A Biography by Virginia Woolf; Harcourt Brace Jovanovich, Inc., New York, copyright © 1928 by Virginia Woolf. Copyright© 1956 by Leonard Woolf.

VOGUE, September, 1985

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HAIR NOW

great style

New directions in hair...cuts: the modern approach

ut, style talk from international stylist Jean Louis David: "Wherever I go, women want freedom from time-consuming hairstyling. My solution: Seven easy styles with *movement*...cuts that don't make you look as if you've just been to the hairdresser...all created on *dry* hair. When there's a perm, it's only on roots and/or ends. As for color, think highlights—for brunettes, brilliant, metallic, contrasted; for blonds, I've pushed the blond lights even further....'85 style: a return to longer hair—a 'comeback' for femininity."...News this month: the visit, to NYC, of Milan stylist Aldo Coppola. At the Glemby Salon in Bloomingdale's, in conjunction with a storewide salute to Italy, he'll be accepting appointments September 16–21. (Cost: $200; call 212/705-3161.)

A NEW SHAPE

What's noted first in the photos below (seen again, in color, on pages 698-701): the change in the shape, the dimension of hair. Unlike in the '60s, when "big" hair meant teasing, endless spraying, and stiffness, what is essential to the modern appeal of these styles: the look of softness, of ease—an approach that puts as much emphasis on hair's condition, its shine, its natural fullness as on hair's "polish," its definite shape. Key points of difference: hair has more lift, real line and wave. There is the look of more hair—a change that begins with the cut, with layering, with lift where it's wanted, boosted by mousse or a soft perm, both targeted only to sections/layers.

The shape of hair to come: somewhat longer, layers that move up and out—whether in soft, rolling, gloriously full waves (left)...

Or—sophisticated, witty—a modern "take" on the flip (above). Bangs? Often. New direction: up!—for height "held" with layering, a dab of mousse (left).

For evening

style, real dazzle:

you can't beat

the ease,

the speed,

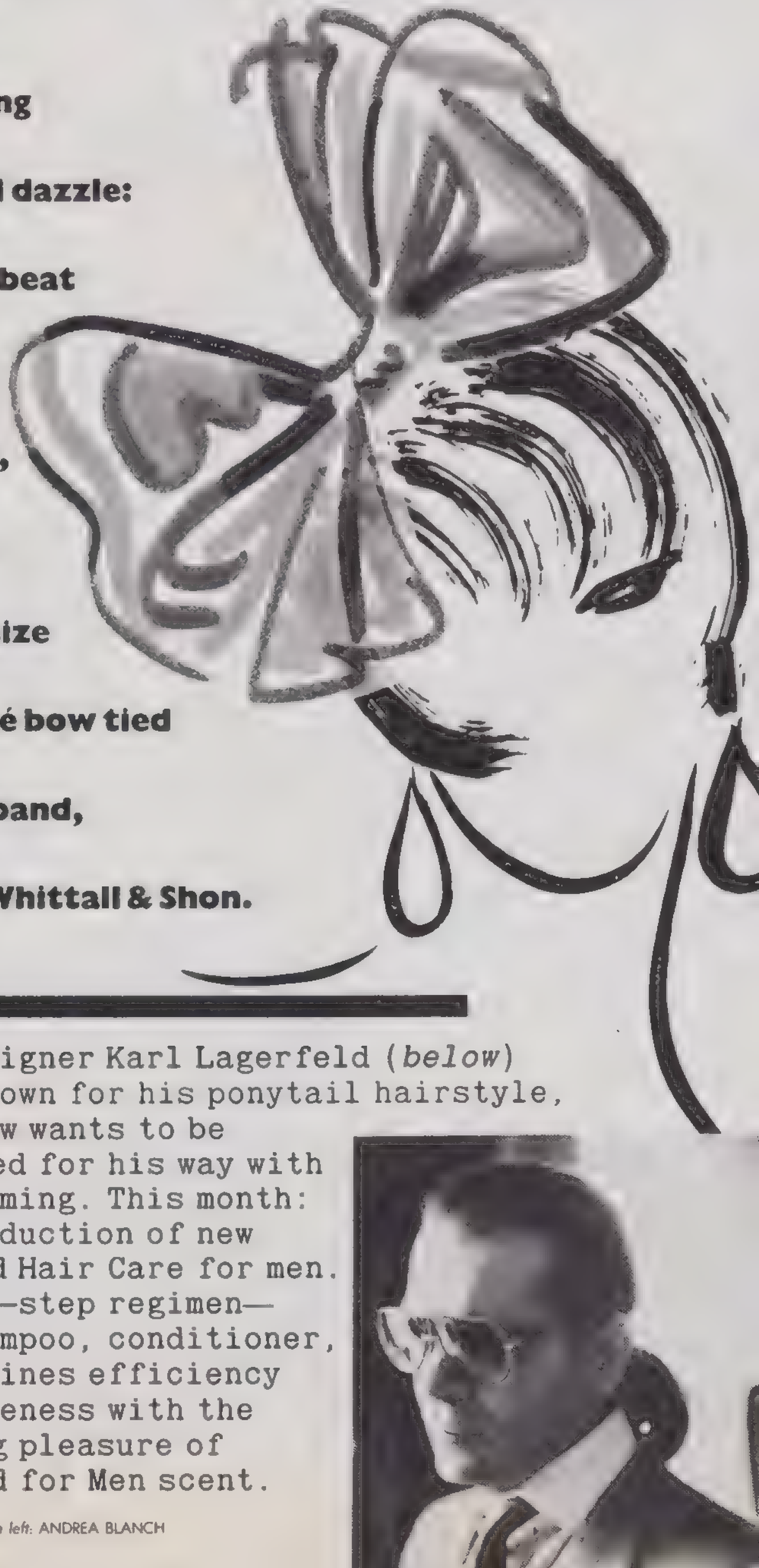
the *scale*

of an outsize

silver lamé bow tied

to a headband,

***right*, by Whittall & Shon.**



Designer Karl Lagerfeld (*below*) known for his ponytail hairstyle, now wants to be recognized for his way with hair grooming. This month: the introduction of new Lagerfeld Hair Care for men. The three-step regimen—daily shampoo, conditioner, gel—combines efficiency and gentleness with the lingering pleasure of Lagerfeld for Men scent.

Photo top: DENIS PIEL. Hair, Sam McKnight; makeup, Linda Cantello. Sketch: TIM SHEAFFER. Photos, *bottom left*: ANDREA BLANCH
Photo *bottom right*: ARTHUR ELGORT. Details, last pages

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How to teach your hair some *new* body-language.

by Christie Brinkley

My first tip is Prell full-body shampoo. Because Prell shampoos body in, instead of out. It works with your hair to bring out fullness and make the most of what you have. (And that's what it's all about)

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The New Prell Body-Building System

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Q&A

More body for hair . . . permanent eyelining: latest pros and cons

Q **Help! How can I give my fine, limp hair more body?**

A "What can give straight, fine hair the illusion of body is to curl it, using temporary means such as rollers or a curling iron or the more lasting effects of a perm," notes John Seifert, consumer researcher at Procter & Gamble. "A woman who has sparse or thinning hair, though, is not a good candidate for a perm, nor does every woman with straight hair want curls. Also, fine hair often does not hold a set." Mousses, too, can add body, but they can also deposit a film that eventually weighs down hair.

What *can* help to build volume into fine hair? Washing hair every day with a gentle yet thoroughly cleansing shampoo and using conditioners only when needed. Says Seifert: "Under a microscope, a strand of fine hair shows much less rugosity, or surface waviness, than does a strand of coarse hair, the reason that fine hair can pack together so tightly. Ironically, so-called 'body-building' shampoo, which deposits a film on individual hair strands, only compounds the tendency of fine hair to lie flat. What is needed is a shampoo that removes surface oil and dirt yet leaves a minimal deposit behind; studies show such a shampoo can maximize hair's rugosity—and volume—for up to six hours. Similarly, the ideal conditioner for fine hair is a light formula that produces minimal buildup." Look for a strictly cleansing shampoo, not one that also conditions. Prell shampoo, for example, can be used daily without buildup.

Q **I'm intrigued by permanent eyelining. Is the procedure safe? Appropriate for every woman?**

A Permanent eyelining—marketed by companies such as Glamour Eyes by Vision Concepts, Accents by Dioptics Medical Products, Inc., Natural Eyes by Cooper-Vision Surgical Inc.—is an in-office microsurgical procedure in which pigment is injected near lashes to define eyes.

"There have been no reports of adverse reactions to the dye, but long-term scientific studies are still being performed," said Orkan George Stasior, M.D., F.A.C.S., chairman, department of ophthalmology, Child's Hospital in Albany; past chairman of the Committee of Plastic and Reconstructive Surgery of the American Academy of Ophthalmology. "A woman prone to allergies should have a preliminary skin test."

Possible risks: "Foreign bodies—including tatoos—can spread in the system," said Virginia L. Lubkin, M.D., associate clinical professor, department of ophthalmology, Mount Sinai School of Medicine. "There may be people who develop scars at the site of the injection. But even women who have keloid scars elsewhere seldom get them on the eyelids."

"Women who have scaliness, inflammation, or infection in the eye area should wait until the problem clears before undergoing the procedure," said Dr. Stasior; and its use is discouraged on pregnant women or minors. He feels that lining has potential for women with cosmetic allergies, whose eye makeup tends to smudge owing to oily skin, teary eyes, or perspiration during exercise, those who have trouble applying eye makeup, and contact-lens wearers.

The most critical step is choosing a well-qualified physician. While there are nonmedical practitioners, responsible companies will sell their equipment only to M.D.s trained in the use of the device. The needles inject a carefully measured amount of pigment, but the look of the line—and the safety of the operation—is determined by the physician.

"The process takes one-half to one hour. First—the only uncomfortable part—a local anaesthetic is injected into the eyelids. Then, a fine needle implants dye into the dermis at a controlled depth, said Dr. Stasior. "Recovery time varies. Lids are usually a little puffy and crusty for a few days. There may be some discoloration of eyelids. Avoid aspirin two weeks before the operation to decrease bruising. A woman shouldn't swim, exercise heavily, or wear eye makeup for two weeks after surgery."

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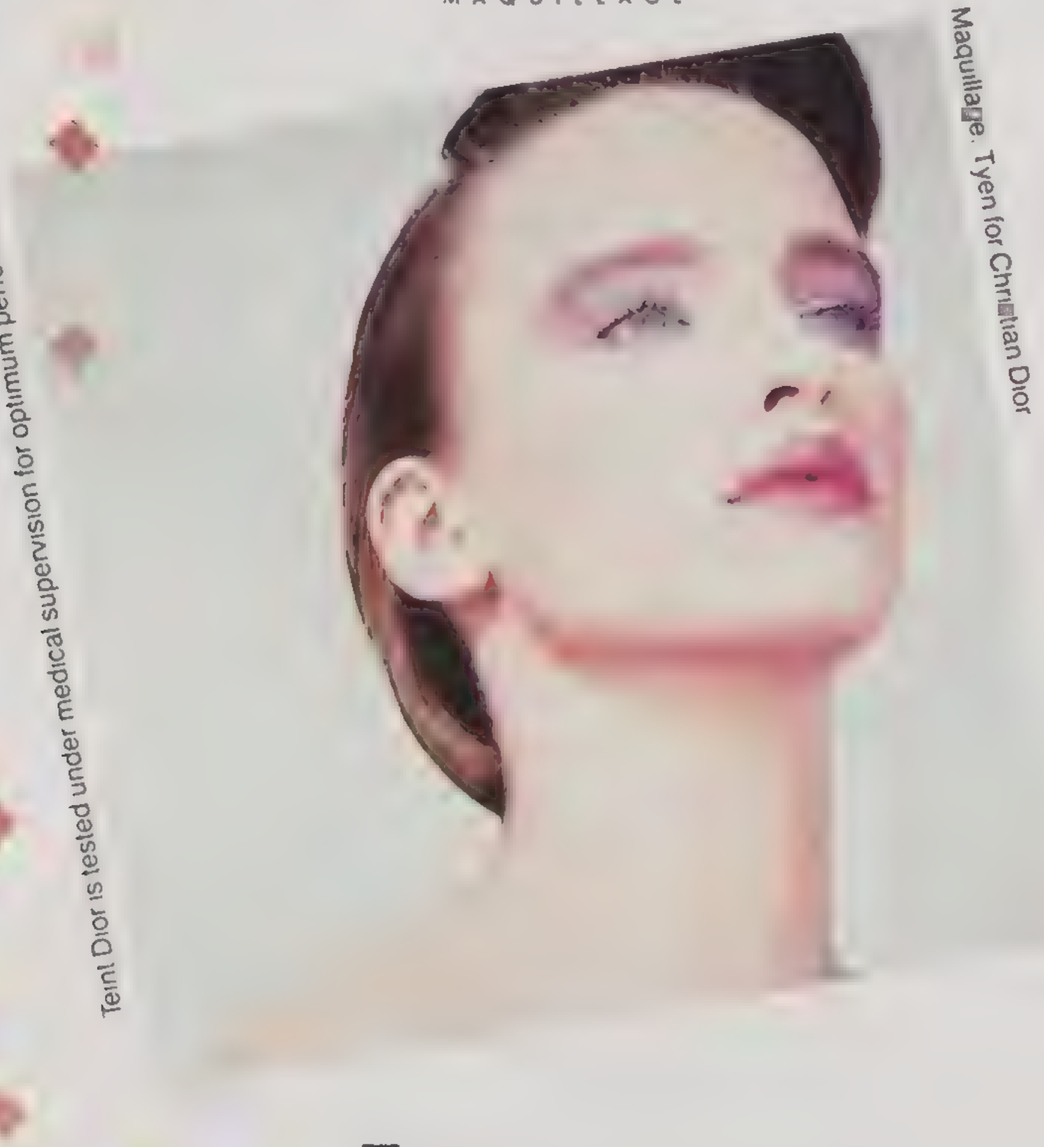

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BEAUTY NOW

eyes only

Racy glasses: the black-lens mystique... real eye "lifts"!

Eye skin-care news: Stendhal has come up with a mask that is said to unpuff eyes in fifteen minutes (Recette Merveilleuse Masque Jeunesse des Yeux), a light eye-area moisturizer that doesn't smudge makeup (Recette Merveilleuse Contour des Yeux), along with a powerful *mild* eye makeup remover, a serious nighttime line-fighter...Literal eye lift: makeup artist Robert Lee Chu at Raymond & Nasser, NYC, worked with a plastic surgeon to develop a technique—using thin strips of translucent surgical tape—that gives eyes a temporary (one night) lift. Chu "hides" the tape in the lid's fold with makeup; the look is natural, harmless (as long as the procedure is performed by a well-trained makeup artist and the tape is softened with warm water before removal).

BLACK OUT

Why the epidemic of black-out sunglasses? Said Louis Dell'Olio of Anne Klein & Company: "Because clothes are so simple, so 'clean' —often shown without jewelry or hats —black sunglasses create an instant drama, really punctuate the fashion. Once, dark glasses gave a woman a way to hide; now the opposite is true: black sunglasses are strong, aggressive, even sexy."

Sudden Impact

Think there's nothing new about aviators? Think again. In a season that includes sporty fashion, what looks best with it: aviators—the raciest complement. What's different? They've been revved up: large-scale frames (Dior's men's version, *sketched right*, has real presence on a woman)...metal-edged, like the smoky-lensed, matte black Bausch & Lomb Ray-Bans on Karl Lagerfeld's runway, *near right*. Same idea (not shown): Marchon's aviator in matte black; Starline's Alfa Romeo fold-ups.

New face in aviators: Martina Navratilova, in almost-invisible, silver-framed glasses to correct her astigmatism, until (if) they are replaced by contacts. Closest thing to no glasses, they certainly haven't cramped her style. Chris Evert Lloyd's reaction? "Hi, Billie Jean."

Aviators, clockwise from top: Christian Dior for Optyl Design; Charles Lindbergh's; Ray-Bans

Top TOSCANI Glasses, BerDel International Optics. Sketch: RODGER DUNCAN Photos, THE BETTMANN ARCHIVE, INC.; PIERRE SCHERMAN. Details, last pages

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HAIR NOW

options

The impact of color ...in Europe: the allure of ornaments

Blonding no longer means all-over color. Today, a woman who goes blond is likely to get *less* bleaching of her hair, with *more* brightening, more impact. At NYC's Gerard Bollei at the Galleria, four to five shades of golden-to-pale blond highlights are "scattered" throughout hair for maximum drama, less hair damage—and no need for constant touch-ups....For brunettes, the news is a softening of color, even, as at NYC's Towbis salon, the use of shimmery "opalescent" shades. At Pierre Michel Coiffure, color "intensifiers" brighten dark hair rather than lighten it....Also news: conditioning treatments used *before* color to build hair "strength," such as the moisture "masks" at NYC's Tomo N Tomo Salon.

Instant, effortless "lift" for hair: shift your part one-quarter inch in either direction. The change boosts hair's volume, its line....

Paris news

From Paris, on the runways, new directions: At night, a smaller scale, real charm in hair ornaments. Most beguiling: at Ungaro, ruffled ''cocardes''—in silk, jewel-toned satin—pinned at the nape, on short hair/sleek chignons...especially alluring with a slim black evening dress. Contrast: the ease, the surprise of blunt-cut hair, simply banded-and-tied with a length of chiffon (at Chanel). Another modern ''ornament''—metallic hairspray, shot on the ''edges'' of layers, bangs.

Day *and* night, there was the appeal of hair cut with a neater, more precise line. Most attractive: a length somewhere between chin and shoulders; a cut, more often than not, with bangs.

One "take" on ornamentation: smaller, more delicate. Below, the difference at Chanel... right, Ungaro's modern "cocarde."

Classically attractive: the look of a great cut, hair with shine—the way Alexandre styled it at YSL (right)...

Top photo, ERIC BOMAN. Hair, Garren of Garren, New York; makeup, Levente. Details, last pages
Bottom photos, CLAUS OHM

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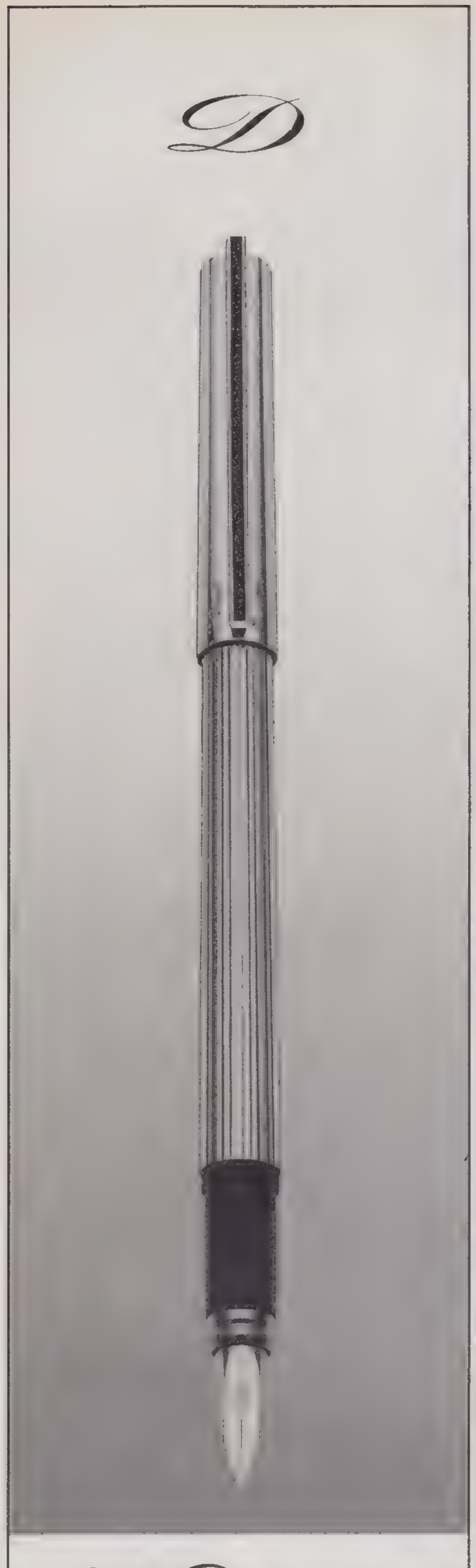

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money

From Susan Byrne, one of New York's hottest money managers—successful tactics for selecting the right investments

By Marion Asnes

Susan Byrne is one of the (still) relatively few women with the power to direct really large sums of money. At age thirty-nine, she's ambitious, respected, hot. President of her own two-year-old, rapidly growing company, Westwood Management, Byrne handles investments worth about $250 million; the minimum she'll accept from a client is $10 million. She has been ranked (by Indata, a national compiler of portfolio information) in the top 10 percent of money managers since 1980. What is most instantly impressive, though, is the quality of her thinking: Byrne is informed, logical, subtle, clear. Her attitude about investing is ultimately sensible—she does things that anyone can do, offers an outlook that anyone can use.

Byrne's view of investing is essentially strategic: if an event takes place—a change in interest rates, or in taxes, for example—she shifts her holdings accordingly. "I have two major themes right now: tax reform and disinflation. I think that tax reform is a terrific political idea—so about a year ago I began to shift Westwood's portfolio toward companies that would be viewed in a more positive light with a change to a flatter tax system. I bought a lot of stocks that have high dividends, because under the proposed tax bill, the value of those dividends—and, therefore, of the stocks—will rise." If a reform bill goes through, most of the people who invest would drop down from the 25-42 percent tax brackets to the 25 percent bracket (incomes of $29,000 to $70,000, filing jointly). Those in the 50 percent bracket would fall into the 35 percent bracket. Since dividends are taxed as income, these people would get to keep more of their money if the new law were passed.

Under the present tax structure, long-term growth is taxed much less than dividend income; once a stock has been held more than six months, profits from its sale are taxed at the effective capital gains rate—about 20 percent. This policy makes "growth" stocks—which have low or no dividends and a large potential for price gains—more attractive now than income stocks for many investors. Tax-reform proposals do not change the capital gains rate much, but "for dividend income, the difference between 50 percent and 35 percent is very dramatic—you're cutting taxes by almost a third for a segment of the market that has always penalized the individual investor. Tax policy is a very powerful influence on investment. In any situation, money will flow to its highest *after-tax* rate of return.

"In addition to tax reform," Byrne continued, "I assume that this is a period of overall disinflation—so interest rates will continue to come down. What this means is that money-market funds—the most popular investment alternative for individuals—are now offering rates under 8 percent. But you can go into the stock market and buy a number of good quality issues and get an 8 percent dividend—before counting the possible growth of the stock's value." One industry that offers high-dividend stocks is utilities—especially electric and telephone companies. "I think that people keep a large portion of their money in money-market funds because they can't afford to lose it. That money could be switched to certain utility stocks."

When a stock is up, people think the company is wonderful—the market is just a collection of feelings

Byrne's criteria for selecting which stocks to buy are relatively conservative: she avoids speculative trends and concentrates on stocks whose future is relatively predictable. She looks for a history of consistent growth in a company's earnings. If a company seems stable—healthy—Byrne's interest is piqued when there's a possibility that business will be picking up. She looks at the market it serves, at the economy in general, how consumers' needs are changing. She uses her intuition, but always follows up her hunches with facts. ("Sometimes gut feelings are wrong. I always test them against financial evaluations.") Byrne compares a company's rate of growth to its "price/earnings *(Continued on page 280)*

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(Continued from page 276)

ratio'' (the price of a share divided by its earnings—the number is listed in the stock pages of most newspapers). If the growth rate is markedly higher—twice the ''p/e,'' for instance—the stock may be a buy.

''Measuring the growth rate is the subjective part,'' Byrne remarked. She is skeptical of corporations that are growing too fast, and whose stocks are overpriced accordingly. ''If people tell me they know a company that's got this brand-new product and it's growing at a rate of 100 percent a year, I know that the economy won't support that kind of growth for long. So I'll come up with my own growth rate that will be much more conservative. I can't buy a stock because 'everyone' knows something—I can't just hope that they're right. That's a real invitation to lose money, which I can't stand to do.''

For instance, Westwood Management owns stock in Dreyfus, the big mutual fund company. ''I thought that it would be good to own because as people put more of their money into financial assets, Dreyfus would be the kind of company they would turn to—it offers very good products at a reasonable price. When I bought the stock, nobody thought Dreyfus could grow at more than 10 percent a year; they thought Dreyfus was a stodgy old company. But I thought that they could do better than that—and the stock was selling at only seven times earnings.

''Now, it hasn't happened yet, but people may begin to say, times have changed—now Dreyfus can grow at 20 percent a year,'' making it a very seductive issue—and the price would rise, Byrne explained. That's when she'd sell, when the price of the stock rose to the level that, she thinks, represents the company's true capacity for growth. This way, she resists the temptation to get carried away by a volatile market and its accompanying hype. Byrne may miss price peaks, but she also escapes the dizzying drops that often follow.

''People just get crazy. They assume that because a company grew at, say, 50 percent last year, it's going to grow at a 50 percent rate for the next ten years, so therefore they think they can pay 40 times earnings for the stock. Frenzy can feed on itself. So you have to remember how to sell,'' she said.

''Expectations generally follow the price of a stock: when the stock is up, people think that everything about the company is wonderful. And when the stock is down, they think everything about it is terrible. That's basically what's going on in the market. It's just a collection of everybody's feelings.''

But making decisions, to Byrne, means governing feelings, placing them under the command of information and method. ''The difference between somebody who does well over a long period of time and somebody who just bursts forth and then bursts out is having a discipline to follow.'' The time to be emotional, in her eyes, is when you're laughing all the way to the bank. ▽

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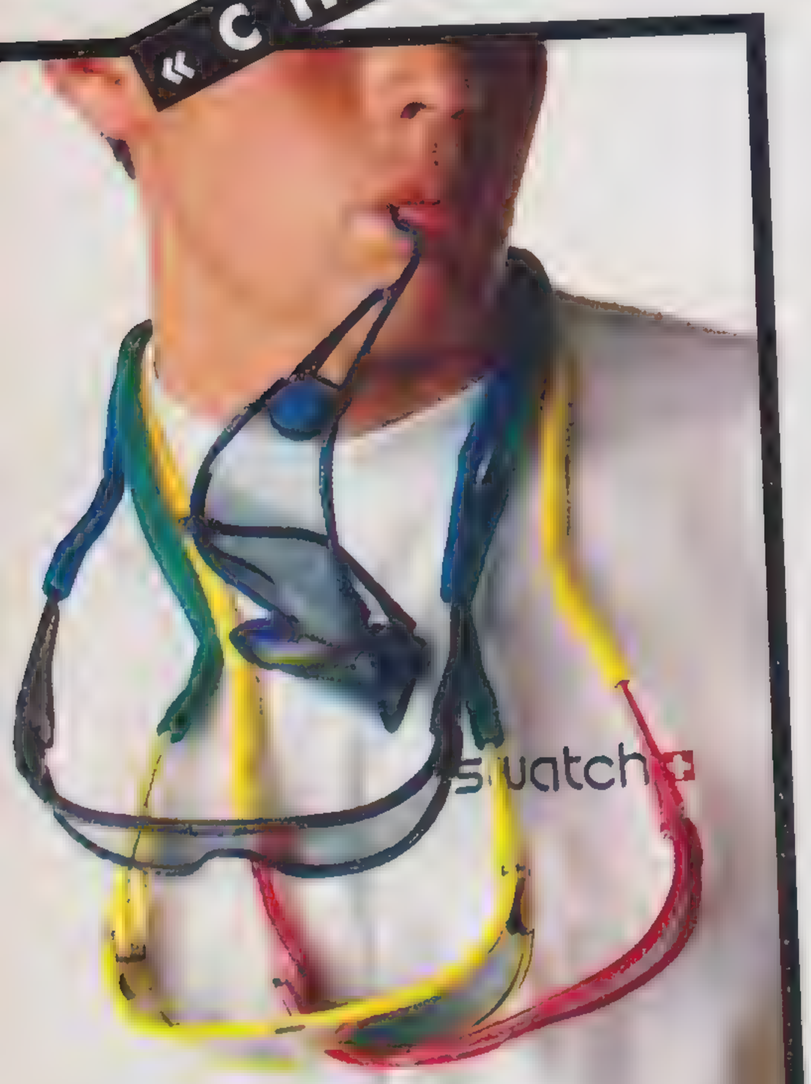

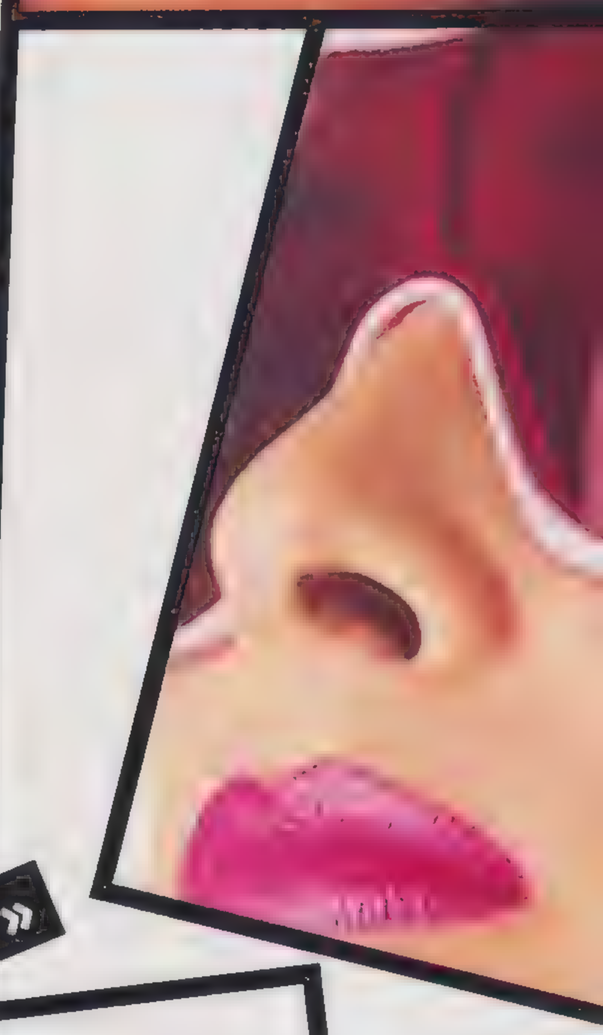

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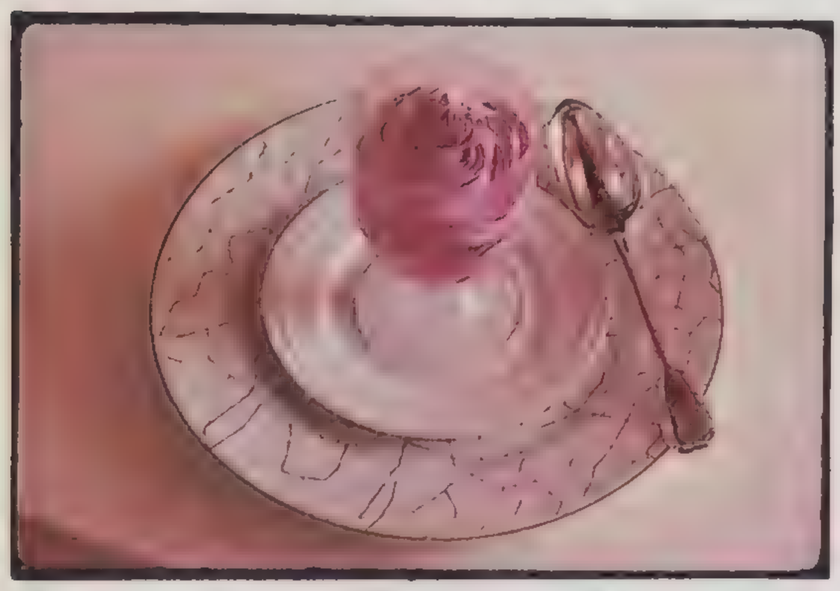
Pictured *above*: Curried Carrot Soup with Chives. 66 calories per serving.

***Above*: Spa Pizza, depending on toppings, is about 253 calories per serving.**

***Above*: Cold Poached Salmon, Asparagus and Endive. 178 calories per serving.**



Dessert: *Above*, Cranberry-Raspberry Mousse. 48 calories per serving. *Below*, Apple Cobbler, 143 calories per serving.

spa food

From a just-out cookbook to plane fare and restaurant meals, the new food trend: low-cal "spa" eating...

diet'' foods: what they look like, today, *left*—amply portioned, attractively presented. . . nutritious, tasty, and made with the freshest ingredients only. It's a ''luxe'' but low-cal way of eating based on meals served at spas, one that's healthful, that conforms to U.S. Dietary Guidelines and to latest findings of both the American Cancer Society and American Heart Association. (In a nutshell: diet food, today, is low in saturated fat, cholesterol, sugar, salt; moderate in lean protein; high in fiber, complex carbohydrates, especially vegetables.) One thing's certain, what dieting isn't any longer: bland, depriving, or unhealthful.

The new spa-food eating is evident everywhere: from restaurants such as Jack's, in NYC, where the menu lists caloric contents of every dish. . . to The Four Seasons, NYC, where Chef Seppi Renggli has included balanced low-cal selections for the past two years. At Chicago's Ritz-Carlton Hotel, you can choose ''alternative gourmet cuisine'': appetizer, main course, and dessert add up to less than six hundred calories. And on Swissair, British Airways' and Air France's Concorde planes, an in-flight ''lighter'' cuisine.

''You don't have to deprive yourself of favorite foods,'' says spa owner Edward Safdie, author of *Spa Food: Menus and Recipes from the Sonoma Mission Inn* (Clarkson N. Potter, Inc./Publishers). ''You can eat *anything*—in moderation.'' Safdie's trick: ''I make enough for one and split it for two.''

His tips to satisfying low-cal/high-nutrient eating: season lavishly with herbs, spices, pepper, garlic instead of salt. . . use reductions of lemon and lime juice, double-rich stocks; reuse poaching liquids. Cooking techniques: grilling, broiling, roasting, steaming, poaching. . . using a nonstick pan for sautéeing (needs virtually no oil). Steam or boil vegetables; shorter cooking time preserves more vitamins and minerals.

What does Safdie cook at home? ''My favorite dishes are simple, quick—an endive salad with chopped scallions, a spray of dressing. . . wilted spinach salad with grated parmesan cheese. For a main course: chicken paillard, pounded thin, sautéed in a reduction of lemon juice, or pasta with prawns and Chinese snow peas.''

Here, six recipes from *Spa Food*, including two desserts, one with low-cal whipped cream (eleven calories per teaspoon). *Notes:* Calories per serving may vary slightly depending on ingredients and amounts used. When using canned goods, be sure they're sodium free.

Curried Carrot Soup with Chives

(four servings)

1 tablespoon unsalted butter
½ peeled onion, coarsely chopped
4 carrots, peeled and coarsely chopped
1 celery stalk, coarsely chopped
½ clove garlic, minced
3 tablespoons curry powder
6 cups chicken stock
Freshly ground white pepper to taste
Vegetable seasoning to taste

Garnish
2 tablespoons chopped chives

In 3-quart pot, melt butter, add chopped vegetables and garlic, and sauté 4 minutes, stirring often, over medium heat. Add curry powder and cook 3 minutes more, stirring constantly. Do not allow curry to burn. Add chicken stock, turn up heat to high, and bring to a boil. Lower heat and simmer mixture, uncovered, for 30 minutes. Purée soup in several batches in a blender or food processor and return to pot. Soup can be made ahead to this point.

To serve, reheat the soup, pour into 4 warm soup bowls, and sprinkle each portion with 1½ teaspoons of chives.

Spa Pizza

(four servings)

1 tablespoon olive oil
½ cup chopped onions
⅔ cup tomato sauce
½ cup chopped, seeded tomatoes, unpeeled
1 tablespoon chopped fresh basil or parsley
1 teaspoon fresh oregano, or ½ teaspoon dried oregano
4 flour tortillas
1 cup grated whole-milk mozzarella
⅔ cup sliced mushrooms
12 pitted black olives, diced

(Continued on page 306)

From *SPA FOOD Menus and Recipes from the Sonoma Mission Inn* by Edward J. Safdie. To be published by Clarkson N. Potter, Inc. in October, 1985. Recipes and photographs copyright © 1985 by Edward J. Safdie. All rights reserved

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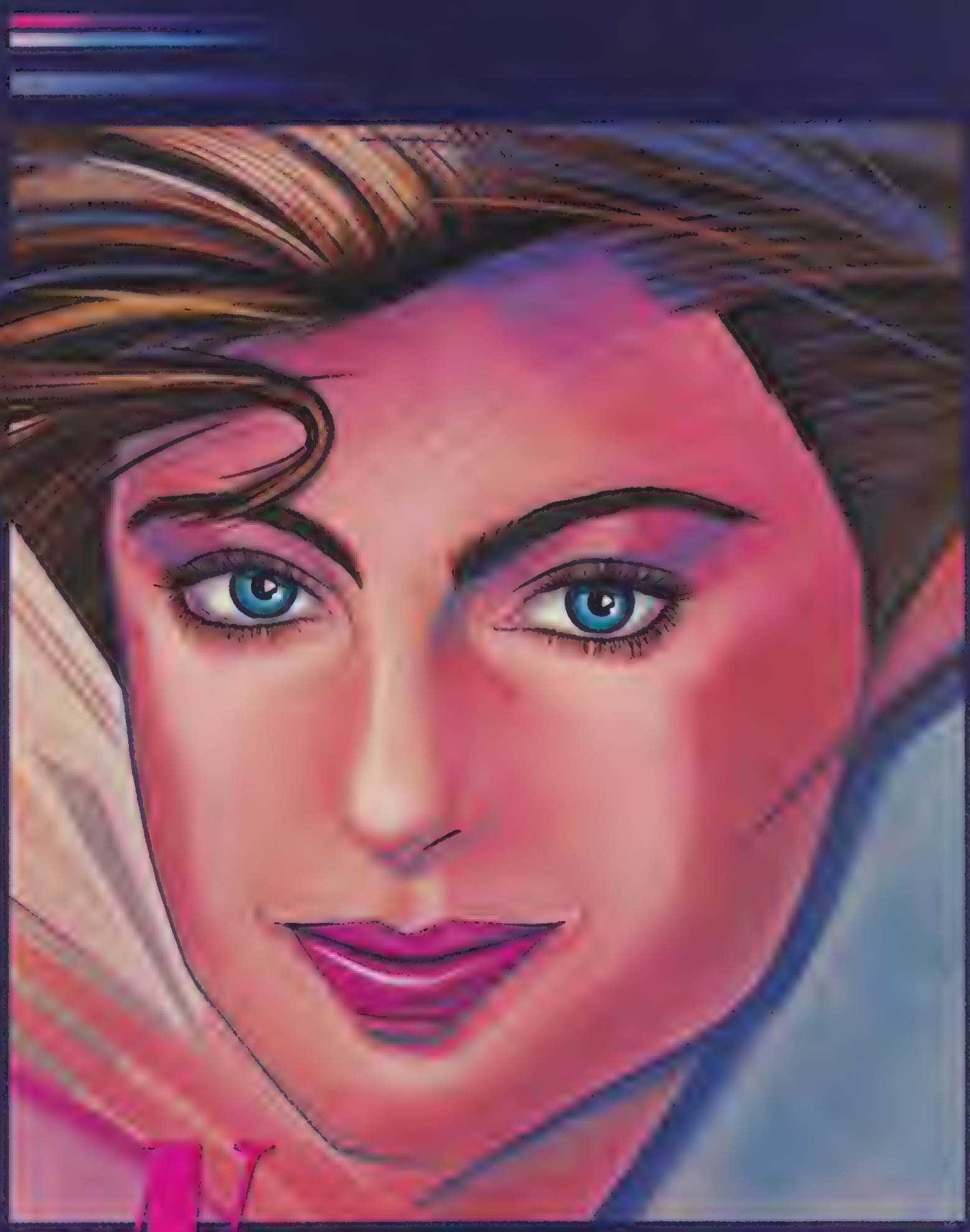

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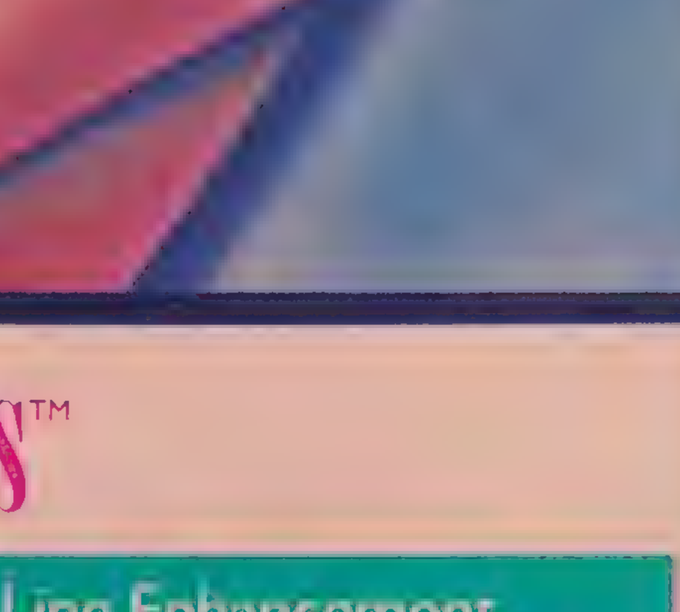

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Jewelry by Fred Joailler

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(Continued from page 296)

Preheat oven to 350° F. Heat olive oil in small saucepan, add onions, and sauté over medium heat for 3-5 minutes, until translucent. Add tomato sauce, chopped tomatoes, basil, and oregano and cook for 1 minute. Remove from heat.

Place the tortillas on a baking sheet and put into the oven for 4-5 minutes to crisp them. Remove from the oven and spread each tortilla with one-quarter of the tomato sauce mixture, then top with the mozzarella, mushrooms, and olives. Return to the oven for 5 minutes, or until cheese melts. Serve at once.

Cold Poached Salmon with Asparagus Tips and Endive

(four servings)

1 shallot, minced
4 2½-ounce salmon filets
1 cup hot fish stock or hot water
24 slender asparagus spears
24 endive spears (about 3 endives)
1 quart thinly sliced green leaf lettuce
4 lemon wedges
Saffron "Mayonnaise" (see recipe *below*)
Freshly ground white pepper to taste
Vegetable seasoning to taste

Sprinkle shallots over bottom of a skillet just large enough to hold salmon in a single layer. Place salmon over shallots and pour hot stock into pan. Cover with foil, seal tightly, and cook over medium heat for 5-8 minutes, or until salmon is cooked but not dry.

Check for doneness after 5 minutes. Drain fish, cover, and refrigerate until cold. (Remaining stock may be strained and reserved.)

Bring 4 quarts of water to a rolling boil. Trim asparagus into 3-inch tips (reserve ends for stock) and boil for 2-3 minutes.

Drain asparagus and plunge into a bowl of ice water to stop cooking and preserve color. Drain, pat dry, and chill.

To serve, make a nest of lettuce on each plate and place salmon over it. Arrange endive and asparagus around salmon and serve, passing a bowl of Saffron "Mayonnaise" separately.

Saffron "Mayonnaise"

¾ teaspoon saffron threads
6 medium mushrooms, chopped
4 teaspoons dry white vermouth
4 teaspoons minced shallots
¼ cup soft tofu
1 tablespoon plain yogurt
1 hard-cooked egg
1 teaspoon lemon juice
Pinch of vegetable seasoning

Put first 4 ingredients in small heavy saucepan with ¼ cup water. Over high heat, reduce mixture to 1½ tablespoons. Strain through fine sieve, pressing on vegetables to extract all juices. Let cool.

Purée remaining ingredients in bowl of a food processor or mash with fork. Combine with saffron mixture. Stir and let stand for at least 1 hour. Makes about ½ cup; about 30 calories per tablespoon.

(Continued on page 309)

ALEXIS KIRK

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BERGDORF GOODMAN

PANCALDI FOR DELMAN

(Continued from page 306)

Cranberry-Raspberry Mousse
(four servings)

½ cup fresh or frozen cranberries
½ cup fresh or unsweetened frozen raspberries
1 pitted date, chopped
¼ teaspoon arrowroot mixed with 1½ teaspoons fresh orange juice
1 tablespoon honey
⅛ teaspoon barley-malt sweetener
½ cup very cold nonfat skim milk
⅛ teaspoon vanilla extract

Place the cranberries, raspberries, chopped date, and ½ teaspoon water in a saucepan and bring to a boil. Whisk in arrowroot mixture, which acts as an instant thickener, and cook for 3 minutes. Force the fruit through a fine sieve to remove all seeds. Add honey and barley-malt sweetener, cool, and chill.

Just before serving, make **Spa cream:** Place cold skim milk and vanilla in beaker of an immersion blender, attach whipping device to blender shaft, and whip. Fold cream into cold fruit purée, spoon into 4 chilled dessert bowls or glass goblets, and serve at once.

Old-Fashioned Hot Apple Cobbler
(four servings)

2 large red Delicious apples
Juice of ½ lemon
⅛ teaspoon ground cinnamon
1 teaspoon honey
Pinch of barley-malt sweetener
1 tablespoon unsalted butter, melted
½ cup granola with almonds and walnuts

Preheat the oven to 350° F. Peel and quarter apples, cut out seeds and core, then cut into ¼-inch wedges.

In a bowl, sprinkle apples with lemon juice, add all remaining ingredients except granola, and toss to mix. Divide apples among 4 small individual baking dishes, or spread in a shallow 2-cup baking dish, and bake for 7 to 9 minutes. Sprinkle 2 tablespoons of granola over each cobbler and return to oven for 3 minutes more. Serve piping hot.

EDITOR'S NOTE: Where you can find the kind of spa food described here. . . in **Boyes Hot Springs, California,** at The Sonoma Mission Inn, which offers everything from a full-week program to weekend specials (707/938-9000). . . in **Arlington, Texas,** The Greenhouse (women only) has week-long programs, special executive renewals (817/640-4000). . . in **Norwich, Connecticut,** The Norwich Inn & Spa. The spa, which opens spring '86, is an example of the new hotel-spa that offers guests a hotel/vacation facility plus complete physical-fitness program. At the Norwich Inn, this will include hiking, biking, ice skating (203/886-2401). . . in **Monaco,** The California Terrace—week-long spa programs, as well as "à la carte" programs for nearby hotel guests (212/697-1536). . . . ▽

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P E N N S Y L V A N I A

MIND HEALTH

The truth about addiction…clues to emotional endurance…what not to believe about divorce

BY CAROL TAVRIS

The roots of addiction—a new, revolutionary view

The "War on Drugs" has seen many battles, including the recent campaign to forbid alcohol ads on TV, but most of these methods have failed. Drug abuse escalates, trendy new drugs replace old ones, the number of alcoholics increases yearly.

In his controversial new book, "The Meaning of Addiction" (Lexington), psychologist Stanton Peele, Ph.D., director of Organization Health Systems in Morristown, NJ, takes on the mental-health establishment and Alcoholics Anonymous in a devastating attack on their "disease" view of alcoholism and drug abuse. The disease model of addiction assumes that drugs have some special chemical property that hooks the addict-to-be, or that the addict has some genetic flaw. By identifying the common psychological elements in all forms of addiction—whether to work, love, cigarettes, alcohol, or other drugs—Peele shows why the disease model fails to explain addiction.

In the case of alcohol, for example, cultural practices predict addiction rates much better than genetics do. In cultures in which moderation is the rule—where children learn to drink with their families and adults drink sociably at meals—alcoholism rates are very low. (Examples: Chinese-Americans; Jews; and Colonial America, when the per-capita alcohol consumption was much higher than it is today, but drinking problems much rarer.) In cultures that celebrate or encourage binge drinking—in which drinking is a male rite of camaraderie, or separated from meals and social companions—alcoholism rates soar. (Examples: college fraternities; the nineteenth-century American frontier.) Despite efforts to find increased drinking problems among working women, female executives still drink significantly less than their male counterparts.

The anti-drug movement in America, Peele argues, advocates "the new prohibition": total abstinence as the only cure for addiction. Ironically, by describing the dangers of alcohol and drugs in black-and-white terms, and by trying to outlaw their use (whether for everyone, young people, or only the abusers), "prohibitionists" help create the very problem they fear. Peele's research shows that "prohibition" leads to bingeing; as dozens of studies demonstrate, most "abusers" refuse to cooperate with programs that demand total abstinence. (Although AA is thriving, it does not reveal its substantial drop-out and relapse rates. One study found that 95 percent of the patients sent to AA relapsed.) The solution, Peele believes, is not to outlaw alcohol and drugs—and to assume mistakenly that this will wipe out abuse—but to create an environment in which people will learn to control themselves.

The problem of drunk driving among youth, says Peele, illustrates this point. Young people tend to have no alcohol for a week or more, then get drunk at a party or bar. Ads do not affect this binge/party pattern, nor do appeals to abstain. Reform efforts, says Peele, would do better to attack the macho association of heavy drinking and driving, as do Students Against Drunk Driving (SADD) and others; the implicit cultural approval of men who can "hold their liquor"; and the tradition of alcoholic excess, often alternating with abstinence.

Divorce myths—why breaking up is so hard to do

People who believe that marriage means living happily ever after are prime candidates for believing that divorce means living miserably ever after. In *Untying the Knot—A Guide to Civilized Divorce* (Winston), Janine M. Bernard, Ph.D., and Harold Hackney, Ph.D., E. Ed., of Fairfield University, argue that marriage myths—unrealistic expectations, illusions, romantic views of love—give rise to equally unrealistic "divorce myths."

For example, a common divorce myth is, "Since we no longer love each other, nothing will work out." In marriage, say Bernard and Hackney, many people trust in love to "make things better, to make issues go away, to make understanding complete." During divorce, they believe that the *loss* of love will determine how things turn out. In both cases, the couple puts too much emphasis on "the emotional climate of their relationship" and too little on their own abilities. Regardless of the "amount" of love they feel, people can learn the skills of communication and negotiation that will affect how things work out.

A second powerful divorce myth is, "Always consider yourself first." This rule warns both spouses that efforts to consider the needs or feelings of the other are foolish and dangerous. Bernard and Hackney do not advise men or women to be totally self-effacing (many women, in a rush to get through the worst of the emotional conflict, sacrifice their economic self-interest); but they do warn against cutting off noses to spite faces. For example, an ex-husband might ask his former wife to change his week for vacationing with the kids. It's no problem to her, but she feels that agreeing to his request is "giving in." This kind of "me first" thinking helps no one and hurts everyone, especially the children.

A third myth is, "Focus on the negative." "If the rule in marriage is to swallow everything," says Bernard and Hackney, "the analogy in divorce is to bring up all the hurts, wrongdoings, and inequities." Successful divorces, like successful marriages, depend on stifling venom and getting beyond resentments.

People discuss marriage and divorce in absolutes, exaggerations, and black/white thinking, say Bernard and Hackney. Prince Charming becomes Godzilla. "As long as we associate marriage with magic," they observe, "we shall also associate divorce with the breaking of the spell."

The artful problem-solver

When people are faced with situations they cannot control or in which they fail, some begin to feel helpless and depressed—but others roll up their sleeves to fight again. Michael Rosenbaum, Ph.D., of Tel Aviv University, describes the difference between the two as one of "learned resourcefulness." Resourceful people have learned a set of mental and behavioral skills that help them manage pain, problems, and distress. Those skills, Rosenbaum finds, include the ability to think constructively about negative emotions and physical tension; to solve problems rather than obsess about them; to delay gratification; and to feel confident of one's self-control. Studies have shown that people who are highly resourceful are better able than nonresourceful people to manage physical pain, unhappy emotions, and even seasickness; and they are more successful in self-management programs, whether for weight loss, depression, or nail biting. Highly resourceful people reward themselves for successes; nonresourceful people berate themselves for failures. Faced with a difficult task, the nonresourceful look for reasons for failure; high resourcefuls are challenged and spurred into action, and find reasons for their successes. Ultimately, resourcefulness is the ability to cope with the uncontrollable—by controlling self-defeating thoughts and doing one's best.

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Help at hand

Face and hands are particularly vulnerable to exposure to the elements; but, hand-skin care too often ends up a case of "when I have the time" rather than a daily requirement. Help at hand: regimens that get it all down to a system. Beliza's Hand Treatment Collection translates the best principles of facial-skin care into creams, exfoliators, even a mask for hands—along with specific problem solvers for nails. (The Base Desensitizer paints a protective barrier on nails so enamel can be worn over it without setting off reactions in susceptible women.) The staple of Chanel's comprehensive collection: Protective Hand Cream with sunscreens—a one-step answer to the recommendation that we use sunscreen on our hands, regardless of the weather, if we care how they "age." Sisley's Phyto-Creme pour les Mains contains sunscreens and a whitening agent that helps to "bleach" age spots.

ere's a break: what's most attractive happens also to be easiest, fastest—short, rounded nails with a natural white-tipped finish. To whiten: a white nail pencil and/or tipping with white polish, as in a French manicure. To "polish": buff to a smooth finish. One precaution: use a gentle buffing tool (such as The Gloss Boss by Cover Girl) once a month only—more frequent use wears away nail layers. Another take on "natural" nails: pale or transparent skin-complementing enamels—Chanel's Beige Naturel; Revlon's Pink on White or Buff on White. At the opposite extreme: the modern turn to bright orange or chocolate brown nails—very definite, lively.

Special effect: layering. Try pale pink polish over copper, yellow over gold—for a warm bronzy glaze. Or doubling colors—pink with frosted white tips, white with silver...

Thousands of women want longer nails, but should think twice before applying acrylic nail extensions or overlays. "Acrylic is drying to nails and can be an allergen to some women," said Richard K. Scher, M.D., professor of dermatology and head of the nail unit at Brown University Medical Center. "The less acrylic used, the better," i.e., nail tips instead of full sculpted nails. But handle with care: added length may add problems if you're not used to long nails. "Longer nails are more likely to be hit or stressed than shorter ones," said Valerie of Nails by Valerie, NYC, "which means tips can increase nails' splitting and breaking."

"MUSCLE BUILDERS"

Dryness is what undermines nail strength: rehydration works to rebuild it. Soak nails in warm water for ten minutes, massage a moisturizer over nails, into cuticles, onto hands. (Pears Hand Balsam is penetrating, greaseless.) Nail enamel acts as a strengthening shield—L'Oréal's Grow Strong seals in moisture; Revlon, too, has added muscle to their polishes: all are reformulated to be longer-wearing. And, because a summer of sun exposure/trauma from sports is apt to have weakened nails, Jeannette at Pierre Michel Coiffure/Lancôme Institut de Beauté offers a six-week, end-of-summer "recoup"-and-condition nail program.

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concentration

It's the psychological equivalent of cardiac fitness, the root of judgment and will. Here—how to develop mental muscle

By Daniel Goleman, Ph.D.

"The secret of success in any human endeavor," Kurt Vonnegut writes, "is total concentration."

If you feel mild despair at your own mental meandering, don't give up hope: There is no known difference in brain chemistry between people with high-powered concentration and those whose minds wander off at the first opportunity. And researchers have found that you can strengthen your power of concentration, if you're willing to work at it.

Geniuses such as Edison and Einstein have been famous for their ability to stay riveted on a problem until it is solved. But the ability to concentrate superbly is by no means limited to those in the genius range: excellent hypnotic subjects, for example, also have unusually strong powers of concentration. The trick, according to Auke Tellegen, Ph.D., a psychologist at the University of Minnesota, is distinguishing between active, instrumental concentration—the kind that goes into solving an intellectual problem, for example—and "passively absorbed attention."

Passive attention is at play in a hypnotic trance, or when you're drawn into a novel or movie. That kind of total absorption is pleasant, but the key word is passive: you get *drawn in* by some strongly appealing lure. Work does not always offer such lures.

It is instrumental concentration—the ability to focus on the report you've got to write, when you'd rather read a novel—that leads to success. Dr. Tellegen's research shows that people with that kind of concentration are, in general, more able to put constraints on what they do. In other words, they can buckle down to the job at hand, no matter how many more appealing distractions tempt them.

The essence of concentration is self-constraint: the ability to keep your focus on one thing and to bring it back whenever it wanders. William James, the first great American psychologist, wrote, "The faculty of voluntarily bringing back a wandering attention over and over again is the very root of judgment, character, and will. An education which should improve this faculty would be the education *par excellence*."

But consider how little thought we give to developing that basic mental muscle, attention, which is, after all, the psychological equivalent of cardiac fitness.

Indeed, while James saw clearly the need to build the muscles of attention, in the next breath he despaired of ever finding "practical directions for bringing it about." Recently, though, psychologists have turned to the East, borrowing from classic techniques of mental training to find practical ways to strengthen concentration.

Meditation, cognitive psychologists realized, is nothing more than the sustained attempt to do just what James recommended—"bringing back a wandering attention over and over again." Studies done at Harvard and several other universities have found that the meditator's ability to concentrate increases with practice, just as cardiovascular fitness builds with aerobic exercise.

One way to increase your concentration, then, is to use it. Meditate. There's nothing mystical about it. Set aside fifteen or twenty minutes each day, during which time you make a contract with yourself to keep your mind on a single focus—your breath is a good one—and rule out every other thought.

The key to successful meditation is seeing everything but your breath as a distraction. That includes any and all other thoughts, daydreams, sounds you hear, brilliant insights—the works. Whenever your mind wanders off, and you notice it has wandered, you bring it back to your breath. If you do that diligently each day, you should find your ability to concentrate slowly improving.

If so, you'll be countering what seems, at times, to be a conspiracy of sorts against a clean, one-pointed focus. The modern world's very design encourages distraction.

That fact came home to me when I was young and had agreed to share a cross-country drive with Tony, a Stanford graduate student from Indonesia. When I drove, I would feel most comfortable drinking a Coke, listening to the radio, and talking to Tony about this and that. When Tony drove, he just drove. No soft drink. No radio. No talk. Just driving.

Why, Tony finally asked me, did I do all those other things while I drove? I had no ready response—it's just the American way, after all. Our culture promotes inattention by plying us with distractions on top of distractions. So much richness finally dilutes each of the individual experiences. The result is, too often, a mindlessness, a state where each thing distracts us from the other, so that we focus on none of it with full awareness.

Therein lies another key to concentration: simplify and separate your tasks. Arrange them in a simple order, so you can do one thing at a time: work on the report, then write the memo, then answer your letters. Don't face all your tasks at once. Set aside a time for each, protected from the pull of everything else you have to do.

Some other tips for concentration:

- Calm down. Sit for a few moments with your eyes closed, and take three slow, deep breaths, paying full attention to the sound and sensations of breathing. Nothing else. Let a little Zen emptiness into your mind. When you open your eyes, get straight into the one thing you need to concentrate on most.
- If the pressure from dozens of tasks seems so overwhelming you can't get going on any one of them, start small. Begin with one manageable chunk of a chore, and let the small beginning draw you into the rest.
- Settle things down. Some people are particularly vulnerable to distractions from the people around them. If your social antennae make it almost impossible for you to ignore others, you'll have to protect your work space. For starters, close your office door. ▽

Daniel Goleman, Ph.D., *is author of "Vital Lies, Simple Truths" (Simon and Schuster).*

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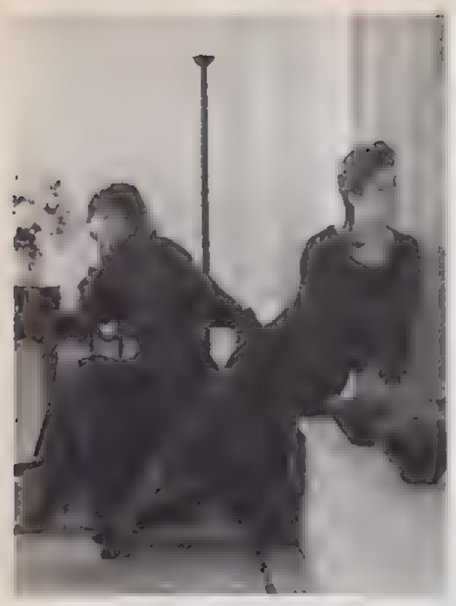

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BEAUTY NOW

a talk...

...with model Kim Alexis and her mother on any-age good looks

Unlike most changes in Barbara Alexis' life, joining her daughter, Kim, in a modeling career was more a result of chance than of careful planning. When Ultima II executives asked her to join a group of professional models in an upcoming advertising campaign featuring an older woman, she thought it was more flattery than reality. Until, that is, they decided to "frame" the launch of ProCollagen Anti-Aging Complex around the very attractive "ages" of twenty-four-year-old Kim, her forty-plus-year-old mother, and sixty-year-old "Aunt" Nancy. Here, the thinking that keeps two generations of Alexis women looking their best...

On skin care/makeup The basis of an active woman's beauty "routine": simplicity. For Kim Alexis, that means cleansing, lavish use of moisturizer, and—for wrinkle "insurance"—eye cream patted on before bed. When she's not working, Kim's makeup is minimal—lipgloss, mascara; for special evenings: more definition; several shadows blended, smudged around eyes; sometimes foundation.

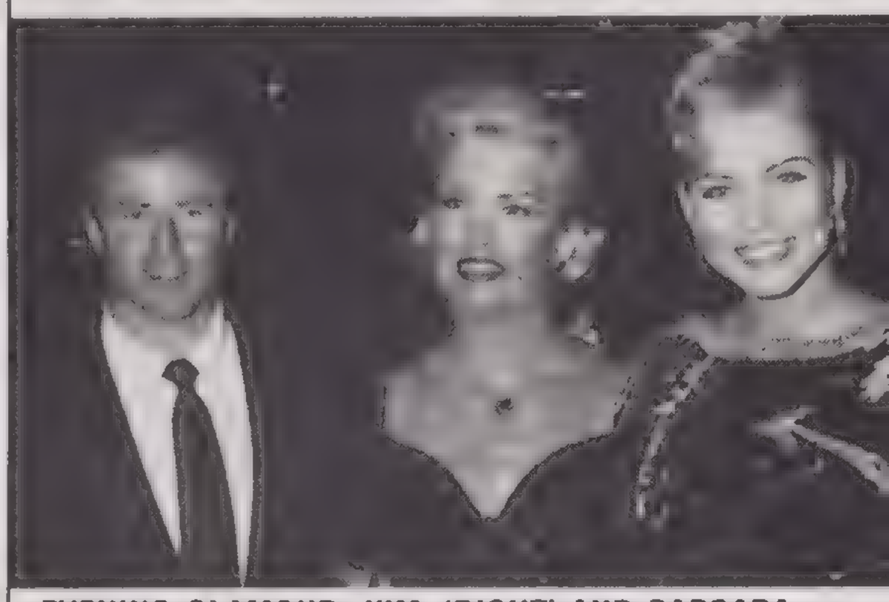
"Maintenance" is the word Barbara Alexis uses to describe her skin-care approach, emphasizing her use of sunscreen, the importance of never going to bed without removing makeup. The payoff: an ability, in her forties, to "get away with" no more makeup than light, translucent foundation, a smudge of eye pencil, blush, and lipstick.

On hair "I used to believe that being attractive meant weekly trips to a hair salon," says Barbara Alexis. "Now, while I love the pampering, I don't have the time." A sign of her daughter's influence: she recently let her short hair grow a bit longer, now finds it's more versatile, makes her feel younger.

What keeps Kim Alexis' naturally thick hair looking its best: frequent trims and regular conditioning. "A model's hair is constantly being manipulated, blow-dried, sprayed, styled; so I try to do as little to add to the abuse as possible."

TIME OFF: KIM'S ACTIVE FLORIDA LIFE...

On diet While many models' idea of "diet" is eating as little as possible, Kim Alexis loves to cook, putting her emphasis on meals based around fresh fruits and vegetables, pasta, chicken, fish. While she prepares red meat for her husband, she rarely eats it herself, has gotten her mother started on a similar eating plan. One habit Barbara has passed on to her daughter: always beginning the day with a high-carbohydrate (fast energy) plus protein (lasting stamina) breakfast, such as cereal and skim milk or whole-wheat toast and low-fat cheese.



EVENING GLAMOUR: KIM *(RIGHT)* AND BARBARA ALEXIS WITH KIM'S HUSBAND, JIM STOCKTON

On exercise Kim Alexis began swimming competitively at age six and has been a disciplined athlete ever since. These days, she favors running over swimming—"It gives me a new set of goals and challenges"—and recently finished third in her age group in a marathon. When work takes her away from the Florida home she and her husband of two years, real-estate developer Jim Stockton, share, she trades in her running shoes for an early-A.M. ride on a stationary bicycle that occupies "center stage" in the living room of their NYC apartment.

A recent convert to her daughter's enthusiasm about regular exercise, Barbara Alexis has worked herself up from being a sometime-golfer to completing a six-mile walk-jog program several times a week. What keeps her going: the sense of accomplishment as well as the energy-building and body-toning benefits. Plus, not to be denied, "the fact that my husband and daughter claim I look younger than ever—the best motivation any woman can have."

Top photo, ARTHUR ELGORT Hair, Christiaan; makeup, Rumiko

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underwater cure

...and other new ways to deal with kidney stones, including prevention

By Melva Weber

Each year, half a million Americans suffer from kidney stones that cause "renal colic" when they move into urinary passages. The pain, sufferers testify, can be excruciating. For many years, the standard method for removing stones surgically from the bladder or urethra has been to insert through the urinary outlet a slender rod with a tiny grappling iron or catch-basket and attempt to seize and withdraw the stone or to crush it so the fragments can be flushed out. But stones in the kidneys and their tubes to the bladder are often more difficult to remove, requiring a lengthy incision.

NEW METHODS OF TREATMENT

Several new surgical techniques—and space-age instrumentation including fiberoptics—are being used to remove kidney stones by highly skilled specialists at medical centers across the nation. Instead of a long incision resulting in lengthy hospitalization and slow recovery, today's surgical approach is more likely to be an opening less than half an inch long through which slender viewing instruments and surgical tools can be inserted. This method, according to an expert panel of the American Medical Association's DATTA program (for Diagnostic and Therapeutic Technology Assessment), is now an established medical procedure.

Another percutaneous (through the skin) technique, in use for several years, employs lithotripsy: pulverizing the stones by sending high-frequency sound waves through them. Touched by an ultrasound probe inserted through the tiny incision, stones disintegrate into sandy particles to be flushed or vacuumed out through a tube. The patient is ready to leave the hospital in as little as three days.

THE BATH THAT SHATTERS STONES

Latest news in kidney-stone search-and-destroy methods is a high-tech bathtub called Lithotripter, now approved by the Food and Drug Administration, treatment that doesn't require even the smallest incision. The patient is lowered into shoulder-deep warm bath water. Then X-ray-directed shock waves are released from an underwater condensor, travel harmlessly through body fluids and tissues, even bones, but shattering brittle kidney stones into fine fragments. With each shock wave (and it may take from several hundred to more than a thousand surges), a loud bang rings through the treatment room; but the patient is spared the sound of bombardment by earphones through which music is being played. Later, drinking lots of fluids will wash out stone fragments with urine.

During the clinical trials that preceded approval of the Lithotripter bathtub device by the FDA, about two thousand kidney-stone treatments were carried out. FDA spokesmen say that some membrane-enclosed stones and a few others will still require surgery but it's estimated that as many as 90 percent of patients who would have required surgery now can be treated in this way.

The bathtub shock-wave treatment, "extracorporeal shock-wave lithotripsy," was developed in West Germany. The device itself is the Dornier Kidney Lithotriper. Studies for FDA acceptance were carried out at six medical centers around the nation; it's expected that some thirty centers will have Dornier machines in use by the end of this year, and a possible ninety may be at work by the end of 1986. The Dornier Lithotripter is meant only for stones in the kidney or upper urinary tract, not for bladder stones or gallstones.

RECURRING STONES: PREVENTABLE

Some people are highly susceptible to repeat formation of kidney stones. Ten years ago, Charles Y.C. Pak, M.D., director of the government-backed General Clinical Research Center at the University of Texas Southwestern Medical School in Dallas, set out to identify the various causes of recurring kidney stones and the medical treatments appropriate for each. Dr. Pak and his colleagues have identified as many as fourteen metabolic defects that cause kidney stones to form.

Two conditions—hypercalciuria or excessive calcium in the urine, and hyperuricosuria, excessive uric acid in the urine—account for about two-thirds of the instances of calcium kidney stones. For these, doctors may use diuretics to increase urine output, or medications that alter the acidity or alkalinity of urine or manipulate the output of parathyroid hormone. In some cases, diet modifications are all that's needed. In the condition known as absorptive hypercalciuria, the drug sodium cellulose phosphate (SCP) has proved effective prevention. This drug, brand-named Calcibind, works by preventing absorption of dietary calcium. Another drug, acetohydroxamic acid or Lithostat, prevents deposits of magnesium ammonium phosphate in the kidneys. And a third, potassium citrate, expected to be approved by the FDA soon, increases citrate levels in urine and works to stop recurrence of calcium oxalate kidney stones.

A fact sheet by the National Institute of Arthritis, Diabetes and Digestive and Kidney Diseases, "Extracorporeal Shock-Wave Lithotripsy," includes phone numbers of the six original study centers which may be contacted for the name of a Lithotripter-equipped center nearest you. The institute also can supply a brochure on "Prevention and Treatment of Kidney Stones." Write: NIADDK, Building 31, Room 9A04, National Institutes of Health, Bethesda, Maryland 20205. ▽

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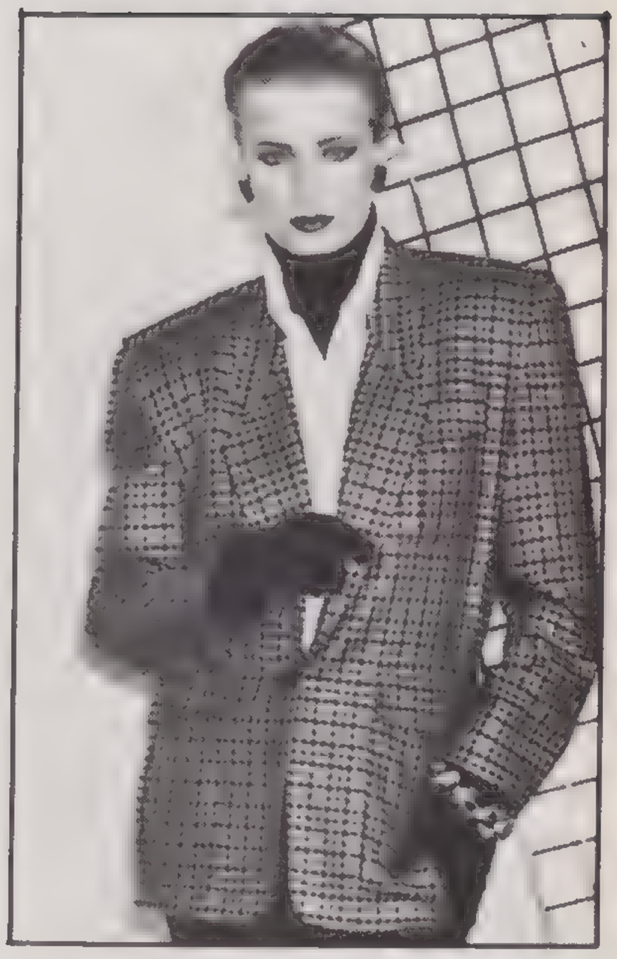

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dancing

The stepped-up way to real fitness

By Jane Ogle

Five, six, seven, eight, *dance*! The word is spreading flash fast as women everywhere rush from desk to dance class during lunch hour or after work, Monday through Friday, for midday boogie walks and six o'clock kicks. And weekend classes are opening up nine-to-five to meet the surging demand. Why this new interest? Because dancing—especially tap, jazz, ballet, and ballroom—is the fitness find of the decade. With good reason. It uses the whole body in a wonderfully balanced and rhythmical way—which is, of course, exactly how it is meant to be used.

The remarkable fitness benefits of dancing are apparent not only to its on-the-move enthusiasts but also to such eminent medical authorities as James A. Nicholas, M.D., the orthopedist who heads the Institute of Sports Medicine and Athletic Trauma at Lenox Hill Hospital in New York City. Dancing gets high ratings in an exhaustive Institute assessment of more than sixty sports and physical activities, with ballet *the* star performer. "It is one of the five or six toughest sports," says Dr. Nicholas, equal to hockey, boxing, jai alai, and—almost—bullfighting for strength, endurance, and flexibility. And when you take into account the many other important factors by which Dr. Nicholas gauges fitness—balance, coordination, agility, speed, accuracy, timing, rhythm, reaction time, steadiness, creativity, intelligence, alertness, motivation, and discipline—ballet dancing places first.

Fitness, in its widest sense, involves the mind and soul as well as the body, Dr. Nicholas says. And one of the rewards of dancing is, he finds, the psychic release it brings you. For people with pressurized jobs, the thing that often counts most is the energy recharge they get from dancing. This has to do with a basic difference between dance and mere exercise. "The one uses the brain," notes David Howard, a leading ballet authority who has his own school in New York City, "and the other doesn't." After a frenetic day in the office, the switch from one intense form of mental activity to another is tremendously relaxing—relaxing is not, as many people mistakenly believe, a switch from activity to inactivity. When you simply work out, whether you run or lift weights or whatever, you still have the day's problems on your mind. But dancing demands so much concentration that it sweeps everything else from your thoughts. You leave class enormously energized.

The benefits of dancing carry over into your daily life in any number of ways. "You learn to *move*," declares Mr. Howard, "by getting to be aware of your body from the inside out instead of simply looking in a mirror seeing that big blob." And as Gregory King, one of the ballet instructors at the Douglas Wassell School of Ballet and Theater Dance in New York City, is quick to point out, when you move well—an ability that is anything but common—you come across much better in your job and social life, "even for something as mundane as making your way through a crowd at lunchtime without bumping into everyone." Reflexes are sharpened. Balance, frequently off-keel after long hours of sitting, is restored. And stance improves noticeably.

Another invaluable dance dividend: you improve in other sports. World-class athletes take up dancing to sharpen their skills. It is no coincidence that Greg Louganis, the spectacular Olympic diving champion, has danced since the age of two. Martina Navratilova, today's top-ranking woman tennis player, has been able to raise her already outstanding agility, speed, balance, and coordination to new heights through a rhythmic program with dance-like steps set to music (see *On Your Own*, page 398). The program, developed by a tennis trainer and teaching pro, stresses movement: "To hit the ball," Miss Navratilova says, "you've got to get there. Movement is the real key to developing better shots and a winning game. My footwork and overall movement have gotten much better."

Perhaps the most unexpected by-product of dancing is a more acute and retentive mind. Because in class you are expected to be able to execute a pattern of dance steps after seeing it done only once by the instructor, as a rule, you develop what is called "motor memory"—meaning that you can video movements in your head before performing them with your body. This mental-physical pas de deux translates into some extraordinarily useful visualization assets in the working world—remembering faces, names, demographics, outlines, entire presentations.

In taking up dancing, you want to be sure to start off on the right foot. And that, Dr. Nicholas stresses, means beginning at the most basic level and going *(Continued on page 391)*

Jane Ogle *is the author of "Ageproofing" (New American Library).*

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(Continued from page 386)

slowly so you find out what your body can do. (When starting any new exercise effort, getting your doctor's okay is also an excellent idea.) "Getting your body to move easily and well is a challenge that can give you a real high," he says, "but it should not be a challenge that hurts you."

Luigi, a celebrated jazz teacher and choreographer, is right in step with Dr. Nicholas. "Exercise only to the point where your body feels stronger when you finish, not weaker—*and* looks beautiful," he says. "Many people today are just jumping up and down without any idea of what they're doing instead of learning how to do exercises correctly. If they don't do it right, they'll look worse at the end than they did at the start."

Another must on Dr. Nicholas' list is the need for expert guidance—and particularly on how you as an individual should stretch. Dance classes under a real professional have it all over so-called fitness centers run by people with little or no training. "There are about thirty thousand such places in the United States today," he says. "Everybody is busy tooting their own horn, but there is no certification, and lots of people are getting hurt." Advice you can rely on is of particular importance to each of us, Dr. Nicholas emphasizes, in an age where body movements, and the body itself, are changing from decade to decade—what with inhibitions down and expectations up.

Here is some basic information on the four kinds of dancing that are so in demand now as a stepped-up way to real fitness:

Tap

Tap is one of the best ways to start your dancing life. "You learn to move like a dancer very quickly," says Robert Audy, one of the country's foremost tap-dance teachers and coaches. "In the first lesson, you can pick up enough steps for a simple routine. And even if you are out of condition or quite overweight, you can do tap comfortably and safely," he adds. Within a very short time, you will be able to work at a pace that provides plenty of fitness benefits, such as coordination, agility, timing, and rhythm. Rhythm is, of course, the main thing—when you tap, you are actually a percussion instrument.

Start at the basic beginner level in a class that breaks each step down into its component parts. A surprisingly few movements—like brushes, flaps, hops, shuffles, and heel drops—are the making of many different patterns, so it is important to keep practicing them until you can race through all the movements effortlessly. In order to make clean tap sounds and the required weight shifts, which are apt to be subtle, you need to develop a loose stance and fast feet. This is why classes often start with a warm-up, with the emphasis on relaxed knees, a fluid spine, very well-stretched muscles.

Jazz

Jazz dancing does not have a single technique. It borrows from other dance forms—tap, ballet, modern, ethnic—and infuses the steps with jazz rhythms and jazz style. At the introductory level, different teachers tend to follow much the same pattern, but more advanced classes offer a wide range of styles—among them, Latin jazz, lyrical jazz, balletic jazz, jitterbug jazz.

In contrast to tap dancing, where the emphasis is on the knees and ankles, jazz dancing uses the whole body. And it is certainly one of the most vigorous and varied forms of physical activity around. You must, of course, warm up with special care. Classes usually do a full series of isolations and stretches, therefore, in order to help increase flexibility and range of motion and to provide the loose shoulders, hips, wrists, and ankles that give jazz dancing its sexy character. There is also a progression of leg and foot exercises to warm and strengthen the lower body. Preparatory floor work follows, with its jazz walks, struts, turns. Then movements prefigured in the warm-up are combined in high-speed routines.

Here again, rule number one is: start with a *very* basic beginner class. The faster any type of dancing is, incidentally, the more important it is to have the fundamentals down cold. Otherwise, as you speed up your movements, they lose definition. "Go slow," Luigi tells his introductory class over and over. "Once you have found out how to do something right slowly, you can easily increase the tempo."

Ballet

Ballet is, without a doubt, the ideal way to achieve head-to-toe fitness. It is marvelous for flexibility. It tones and strengthens every part of the body. And it is great aerobic exercise, once you have a thorough enough grounding in technique to be able to spin and leap effortlessly across the floor. "If ballet is well taught," says Mr. Howard, "you do not need anything else."

In its discipline and technique, ballet is much more demanding than any other type of dancing. This is something you must be quite clear about before you begin. You have to be willing to allow much more time to get your body to the point where you have the flexibility, strength, balance, and coordination to do the floor work with ease. (And if you have a bad back, a doctor's direction is a must.) But the commitment ballet requires is working for you all the time—in fact, you begin to see results in as little as two or three weeks. This means that all the while you are struggling with your pliés, tendus, frappés, and such—in what at first seems like an inordinately long warm-up at the barre—you are also getting yourself in terrific shape from top to toe.

Ballet, more than any other form of dancing, has certain body-type requisites and only by starting very gradually can you find out what your body's individual potential is. Work within your *(Continued on page 398)*

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(Continued from page 391)

natural limits, whatever they turn out to be—and, as always, at a basic beginner level until your teacher feels you are ready to progress.

Ballroom

"Ballroom dancing teaches you to use your body to the best of its design," says Arthur Phillips, a NYC ballroom dancing instructor and coach. "You work most of your body, and you work it in a very natural way." This is true, he explains, whether you are doing smooth dances such as the fox-trot, waltz, and tango, or rhythm dances like swing, mambo, samba, and cha-cha. You develop a total body awareness. "You become aware of parts of your body you've always taken for granted."

Dancing with a partner, the characteristic that more than anything else distinguishes ballroom from other kinds of dancing, contributes a special fitness benefit of its own. Learning to move in time with the music takes on an extra dimension because you and your partner must move as one. Balance, and the good posture and alignment that it requires, is also something that you develop in relation to your partner—you learn to be more sensitive to your partner's movements by being more in control of your own. Coordination is still another key fitness component you get by dancing with a partner.

Although ballroom dancing does not do much for strengthening your body unless you take it to the level of cabaret dancing (see *How To Get a Real Lift* below), it can be marvelous for flexibility and endurance. One of the advantages of ballroom steps is the wide gradation of exertion they offer. Slow fox-trots and waltzes are no more demanding than an afternoon walk. With a tango, rhumba, or fast fox-trot, the pace picks up. Cha-chas and Viennese waltzes can be quite aerobic, and sambas even more so. Fast swing, mambo, and the Charleston give you sensational endurance—a four-minute Charleston is, in fact, almost like a four-minute mile!

How To Get a Real Lift

Cabaret dancing, the soaring offshoot of ballroom, is taking fox-trots, waltzes, sambas, tangoes, hustle, bolero, and swing to unprecedented heights. It is the thrill sport of dancers—with cabaret dancing on ice introducing a cool new dimension of its own.

"There is a joining together of forms of movement," David Howard says. "Tap, jazz, ballet, modern, and ballroom—all these forms are beginning to fuse into one." And nowhere do you see this occurring more spectacularly than in cabaret dancing. Sometimes it lyrically weaves lifts into waltzes and fox-trots as Pierre Dulaine and Yvonne Marceau, founders of the American Ballroom Theater Company, do. Sometimes it whirs adagio up to breathtaking speed with an airy overhead sense of reckless beauty only the unerring reflexes of a dancer like Eddie Vega and his partner Lourdes Jones can achieve. Cabaret dancing is partnering with incredible dazzle.

The surprise is that others are now taking off in the same skyward direction, as cabaret dancing joins the list of offerings at many of the good ballroom studios across the country. More and more of the millions—literally, millions—of men and women now taking ballroom dancing classes are signing up for lessons in cabaret lifts and performing with either their instructor or an amateur partner in the showcases and competitions that are held year-round and culminate in the United States Ballroom Championships every fall.

"You do have to have the body for cabaret dancing," says Mr. Dulaine. "I think that if a woman is going to go overhead and do the kinds of lifts that Yvonne and I do, she definitely has to be under a certain height and a certain weight. And she needs to have some ballet, perhaps some jazz dancing as well—if you have only a knowledge of ballroom, it is really not enough for lift dancing."

The strength of the dancers performing cabaret movements is never visible when well executed, any more than it is in a ballet pas de deux. But strength is certainly a fitness benefit that this form of dancing develops to a fine degree. Cabaret, in effect, provides a wide spectrum of conditioning factors, meshing as it does the rhythms of jazz dancing and the extraordinary beauty of adagio with the partnering of ballroom at its best.

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VIDEO: Ballet Class for the Beginner with David Howard*
BOOKS: A Ballerina Prepares (Doubleday) by Ludmilla Shollar, Anatole Vilzak, and Laurencia Klaja*

Ballroom

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exerciser at sea

Here, a man's view of the spa life...aboard the QE2

By Richard Alleman

The setting is a familiar one: a sleek mirrored room...blaring music...a high-energy teacher leading a group of leotarded women and sweat-suited men in the series of calisthenics, dance steps, twists, and turns that has become known as "aerobics." Only the gentle rocking of the carpeted floor gives away the fact that we are not on land—but somewhere on the North Atlantic between Southhampton, England, and New York Harbor.

We are on the *QE2*—the last of the great superliners...the only ship that still plies between the United States and Europe on a regular basis. But instead of indulging in such traditional transatlantic pleasures as bouillon and crackers at eleven in the morning...and tea, scones, and clotted cream at four in the afternoon, those of us in the mirrored exercise room are indulging in the *QE2*'s newest attraction: The Golden Door Spa at Sea.

I was skeptical about the whole thing. I had been to spas and knew the incredible benefits that could be derived from them; but, for me, part of the point of a spa was being in a "controlled" environment—with rules, regulations, schedules, and, especially, carefully monitored calories! Putting a spa aboard this great ship that, among its many excesses, is the world's largest single consumer of caviar, seemed counterproductive. At best, I thought, this was a clever public-relations plot to change the image of cruising from a six-meals-a-day eating orgy to something much more in tune with the sensibilities of today's "active Americans."

I was wrong on both counts. First of all, I discovered that fitness is what you make it—and that it is possible to eat sensibly and exercise properly in any environment—even in one offering as many tempting choices as does an ocean liner. Second of all, I found the *QE2*'s "Golden Door Spa at Sea" was anything but a gimmick: it was totally serious, beautifully run, and offered a true spa experience to anyone wishing to take advantage of the program. It was also a bargain. A week at The Golden Door in Escondido, California, comes to $3000. On board the *QE2*, the program—except for massages, which cost $40 for fifty minutes—was included in the price of the crossing.

My first encounter with The Golden Door on the *QE2* was at dinner our first night out. We set sail from Southhampton at seven in the evening—and our group met for dinner in the Princess Grill an hour or so later, as the Isle of Wight drifted by outside the huge windows of this smallest (ninety seats) of the *QE2*'s four dining rooms.

The menu and choices were enormous—from caviar to crêpes Suzettes. Down in the left-hand corner, however, was a box titled "The Golden Door Suggests...." It was as good a time as any to begin—especially since I had had a huge lunch in London. In addition, the Golden Door suggestions were quite appealing: chilled cantelope, poached salmon, julienne of fresh vegetables, a cup of sliced green beans, and a scoop of orange sherbet. My only amendments to this first night's menu: a little caviar and a glass of white wine.

The Golden Door began in earnest the next morning at the nine-thirty orientation session in the large Queen's Room lounge. Here, we met the four instructors (three women, one man), all of whom divide their time between the California Golden Door and the *QE2*. We also were introduced to the head of the massage program (there are four masseuses and masseurs—all Golden Door-trained—on the ship), and we were handed a schedule that listed times and locations of the exercise classes. It's an impressive list: from the Wake-Up Exercises and BriskWalk on Deck at seven-thirty to the Relaxation Session at five in the afternoon, the Golden Door has a forty-five-minute class, often two classes, running practically every hour on the hour. Not only was there a great *(Continued on page 404)*

FITNESS IS WHAT YOU MAKE IT—IT'S POSSIBLE TO EAT SENSIBLY AND EXERCISE PROPERLY IN ANY ENVIRONMENT, EVEN ONE OFFERING AS MANY TEMPTING CHOICES AS DOES AN OCEAN LINER

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SAKS FIFTH AVENUE

FITNESS NOW

(Continued from page 403)

variety of choices (water exercises, aerobics, stretch, circuit training, exercise machines), there were classes for all levels of endurance and fitness.

The increased variety and number of classes have been made possible thanks to the addition of a second gym a year ago—proof of the success of the spa program with passengers. The "Six Deck" facility has a large exercise room (for classes), a small warm saltwater swimming pool (for water exercises), three large whirlpools, plus showers and changing rooms. The new Seven Deck spa has a dazzling gymnasium with exercise equipment (including five stationary bicycles), another swimming pool (with a cooler water temperature), saunas, and massage rooms.

The Golden Door had been introduced. From here on in, it was up to us. Up to *me*. Schedule in hand, I plotted my day. I decided that I would try to do about four classes a day, about the same number one has at a spa on land. My first day's itinerary:

11:00 A.M.—Stretch Class
12:00 Noon—Trim Track (circuit training done on the outdoor Boat Deck)
12:45 P.M.—Whirlpool bath and shower
1:30 P.M.—Lunch in the Princess Grill
2:30 P.M.—Relax in cabin
3:00 P.M.—Spot Toning
4:00 P.M.—Read, relax, fresh orange juice in cabin
5:00 P.M.—Relaxation Class (stretch and yoga)

Since we had four full days at sea, I was able to vary my program each day. I tried always to include at least one stretch and aerobics class; and I made sure to book several massages. (Since massages "sell out" fast, in high season book before sailing.)

In addition to my regular exercise classes, I got up early two mornings to do the "Brisk Walk on Deck" at seven-thirty. I noticed that many of the walkers were actually joggers—who were carefully monitoring how many miles they ran during the crossing. (Five times from one side of the Boat Deck to the other equals a mile.) At the end of the cruise, a prize was awarded to the passenger clocking the highest number of miles. For me, the great reward of this early-morning routine was the buffet breakfast served on the Lido Deck: fresh fruit juice, melons, Swiss muesli cereal, hot coffee, yogurt—all of which I downed while seated on a cushy chaise longue alongside the Lido pool. After breakfast I lay back, looking up at the patterns made by the rain (it was April) on the retractable glass roof that covers the pool, and felt the relaxing surge of the great ship plowing its way to America. I fell into a blissful light sleep.

Other mornings, I would order breakfast—no threat to my spa regimen—in my cabin. But lunch and dinner were more problematical. On one hand, there was the Golden Door

suggestion of what was least fattening to order. On the other hand, the food choices—caviar, smoked Scotch salmon, rack of lamb, steak Diane, bananas Foster, Charlotte russe—were too overwhelming, the ambience of the Princess Grill too glamorous not to give in. . . at least some of the time. I ultimately came to a compromise: I would stick to the Golden Door menu at lunchtime—and be less tough on myself at dinner (three out of five were black-tie evenings). I also set what I felt were realistic goals: I would use the cruise to tone up—but, even though I needed to lose five pounds, I would not try to lose weight during my four days at sea. Instead, I would try not to gain weight.

So what happened? How did I do? With four days of Golden Door classes—four per day, plus an eating regimen of light lunches,

I WAS SKEPTICAL. I KNEW THE BENEFITS DERIVED FROM SPAS—BUT ABOARD A GREAT SHIP?

lavish dinners with wine *and* dessert, an hour or so of disco after dinner, and lots of walking, I *gained* two pounds. The good news was that when I returned to New York, friends remarked that I *looked* thinner! What had really happened: I had "trimmed down," toned muscle, burned fat, and felt healthier overall. One proof of this I felt much less winded walking up and down the *QE2*'s endless stairways on the last day of the voyage than I had on the first.

My increased energy was also evidenced in the results of the Fitness Profile test I took the last afternoon on board ship. In this new program, a Golden Door staffer measures blood pressure, heart rate, flexibility, body fat, and general muscle strength. I came out with an overall rating of "good" and was given a graph that pointed out where I excelled, where I needed more work (back flexibility, for example). I'm sure that, had I taken this test on my first day at sea, my scores would have been considerably lower.

In addition to better looks and more energy, my four-day spa-at-sea gave me a much-needed fresh start on my on-land fitness program. Back in New York, I started going to my gym more often and more regularly, started watching what and when I ate, and dropped the five pounds I wanted to lose. I owe it all to the Golden Door and the *QE2*.

P.S. I've forgotten something: I also had a super vacation!

EDITOR'S NOTE: *The QE2's transatlantic season runs from April through December. After that, the Queen sails the Caribbean—and, in January, 1986, embarks on her World Cruise. The Golden Door Spa at Sea program runs year-round—on the QE2, as well as aboard two other Cunard Ships: the Sagafjord and Vistafjord. For more information on Cunard Line/Golden Door Spa at Sea, ask your travel agent, or contact Cunard Line at 555 Fifth Avenue, NYC 10017.*

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letter from london

Soccer-game perils, front-page stripteases, art-world hype wars—are the (once) terribly proper Brits still civilized? **By Bill Buford**

I've lived in England now for nearly eight years, and for the longest time I believed what everyone else thought: that the English are, if nothing else, terribly civilized. This is, after all, a population renowned for its reserve, its afternoon teas, its cucumber sandwiches, and a national dress code eminently suited to the weather in which it is worn: the sensible jacket (grey), jumper (grey), raincoat (grey), and complexion (also grey). Until a couple of years ago, the only violence I ever witnessed was in a tea shop, and even that was in the cause of English decency: a moment of unrestrained intimacy was rather forcefully ruined when two Italian lovers, suffering the kind of geographical disorientation that only a Mediterranean passion can occasion, were smacked firmly by an umbrella-wielding granny unable to contain her indignation.

But recently it has been impossible to see the English in the same way. After the riots at a soccer match in Brussels, where fans from Liverpool went on a rampage that killed thirty-eight people, a different part of the nation's population has unmistakably revealed itself: the soccer hooligan—variously described as drunken, tattooed, knife-carrying, racist, barbaric, neofascist, baby-beating, and (worst) incontrovertibly English. But the scenes at Brussels are exceptional only for the large number of deaths; they come at the end of a season that has witnessed marauding gangs rioting in the streets, destroying town centers, decimating trains, giving chase to the police, and generally causing the kind of destruction associated not with what is, after all, a fairly tame activity featuring a bunch of guys kicking a ball around, but with a country on the verge of a revolution.

For reasons that now seem a little obscure to me, I decided to venture out to see what this species of the English population was really like. Attending a match between two rival London teams, I knew things were a little unconventional the moment I arrived. For a start, there was—in addition to a tough-looking crowd that was almost exclusively male—a police force of over four thousand, including thirty on horseback, twenty with riot dogs, and a couple flying above in a helicopter. Everything suggested not sport but siege. Before buying my ticket, I was frisked from top to bottom. There was one entrance for the home team supporters and another for the visitors'—separated inside by a concrete-reinforced buffer zone—and it is universally acknowledged that a wrong choice of entrance may seriously endanger your health.

Inside, I wasn't able to get a seat—but instead, crushed tightly together with everyone else, I stood, an arrangement that was a little hazardous given the general level of excitement. During tense moments, for instance, rival supporters tended to throw things at each other: innocuous things, the kind you can keep in your pocket—like coins with their edges sharpened, spark plugs, and darts. It was of one of these darts that someone beside me, on a later occasion, was the unfortunate recipient, and I felt distinctly uneasy as he was escorted out of the grounds with the missile firmly planted in the back of his neck.

This is not, you have to admit, particularly civilized conduct. But it's perhaps more civilized than what occurs when a black player gets the ball, whereupon everyone starts grunting what they believe to be the sound of an ape. The National Front—Britain's neo-Nazi league, eager to foment bigotry—publishes a weekly "Top Ten" of the most racist football supporters in Britain. In Leeds, for instance, the supporters don't just grunt when a black gets the ball; they throw bananas. In Birmingham, they throw coconuts.

The real trouble at soccer matches has very little to do with the game. It is merely occasioned by it: a chance for bright young people—those who represent Britain's future—to gather together in large numbers and club each other over the head. Virtually every major soccer team in Britain now has its unofficial supporters club with a membership between five hundred and two thousand, and with club names, dress, habits, even a ruling hierarchy. In Manchester, "The Inner-City Jibbers" wear Italian sweaters and Rolex watches. In Sheffield ("The Blades") and Cambridge ("The Main Firm"), they wear Pringle sweaters. In South London, "The F Troop" wears baggy jeans and expensive jackets.

While it is claimed that soccer hooligans consist of the unemployed and the unemployable—the indigestible bits from the belly side of Britain—this is not entirely the case. Among those I met, most had jobs and many were professional criminals with an income large enough, in at least one case, to pay for a mortgage on a house. It is, taken as a whole, an extraordinary social phenomenon, and one that has enraged and baffled the government, which understands little more than that there is a whole generation of nineteen- and twenty-year-olds who, in their bizarre code of rudeness, racism, and riot, are going out of their way to be everything but what English like to think they are. *(Continued on page 416)*

Bill Buford *is the editor of "Granta," a British paperback magazine of new writing now published in America by Viking/Penguin.*

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N E W Y O R K P A R I S T O K Y O H O U S T O N

letter from london

(Continued from page 410)

Shortly after the deaths in Belgium, a man named Robert Maxwell arrived to set up a Brussels relief fund. Maxwell is a curious figure. Imperious, manic, cigar-chomping—with the sway and grace of a gorilla—Maxwell has been determined for well over fifteen years to own a newspaper. *Any* newspaper. Roughly a year ago, he finally succeeded in acquiring *The Daily Mirror*, the labor tabloid that was once said to be the most widely read newspaper in the world. During that delicate period when his ownership was first announced — occasioning protests from those who pointed out that the Department of Trade had labeled this man morally unfit to run a public company—Maxwell offered all the usual promises: no editorial intervention, no gimmicks, no naked women.

Having survived the outcries, Maxwell demonstrated his susceptibility to that familiar disease—proprietor's amnesia. Soon, the noninterventionist owner was in the compositor's room, changing headlines and layouts, and writing not just the editorials but many of the lead articles. Within a month or two, no-gimmicks Maxwell introduced high-stakes bingo (first prize, one million pounds) and finally—in a bizarre week in April that had the effect of a protracted striptease—he began putting women on the front page instead of news: on Monday, one appeared wearing a one-piece bathing suit; by Thursday, it was the full and fulsome frontal assault.

In acquiring the *Mirror*, Maxwell joins a select British society of four men who, between them, own seventeen newspapers—most of the "information" that the English have come to regard as "news" (or, given the excesses of each proprietor's personality, what might be described as all the fits that are news to print). The situation has occasioned some anxiety, much of it expressed in *Pravda*, a play by Howard Brenton and David Hare that, as its title suggests, toys with the notion that what's read in the morning ought to be regarded with a little suspicion. The spirit of the play is encapsulated in a defense offered by Lambert Le Roux, the cigar-chomping proprietor: "Why go to the trouble of producing good newspapers, when bad ones are so much easier? And sell better too?"

Lambert Le Roux, having made his fortune publishing *The Tide*, acquires (through the kind of deception that engenders giggles of recognition) the establishment paper *The Victory*. In fact, the play works mainly as an exercise in pin the tail on the proprietor. *The Tide*, for instance—the "ranting, nipple-ridden broadsheet" running a competition (competitions of all sorts being very popular) to find "the biggest pair of tits in Britain" — is obviously *The Sun*, the tabloid bought by Rupert Murdoch fifteen years ago that, by publishing mainly sex, scandal, sex, bingo, sex, royalty, and sex, has become Britain's best-selling newspaper. And *The Victory* is obviously *The Times*, which Murdoch, like Le Roux, acquired amid a terrific protest that took an alarmingly brief period to subside into a whimper. Cynical and very funny, *Pravda* is less powerful than one might have hoped, only because the real comedy is there every morning you pick up the paper.

The English seem to panic most when their indigenous institutions are invaded by outsiders, and a rather spectacular invasion occurred in the art world in what is the most talked-about exhibition this year: Harold Shapinsky's paintings at the prestigious Mayor Gallery. Shapinsky is an abstract expressionist who has spent the last forty years painting away in his cramped Manhattan apartment, with so little money that since 1970 he has worked on thick paper, unable to afford proper canvas.

But the story of Shapinsky is also the story of one Akumal Ramachander. By profession, Akumal is a teacher of elementary English at an agricultural college in Bangalore in Southern India; by inclination, Akumal is an operator, an innocent, and a pest all at once—but most important, a pest. Last autumn Akumal visited the United States where, at a party, he was told of the work of an "unrecognized genius." Akumal saw the paintings, was convinced, and without hesitation told the painter—the sixty-year-old Harold Shapinsky—that his poverty was over, that within twelve months he could have a major exhibition in Europe, and that the *Encyclopaedia Britannica* would have to be rewritten to accommodate the neglected master.

Akumal then approached all the major New York galleries, but without success. Undeterred, he borrowed money and flew to England, where, on arriving, he read in the papers about Anita Brookner, who on this particular day had the misfortune of being recognized not only as a Booker Prize-winning novelist but also as an art historian—and thus, as vulnerable to the pest. Hoping, one assumes, to liberate herself from the call she got late that night, Brookner recommended that Akumal approach the Tate Gallery, where next morning he duly arrived—unannounced, a box of slides in his pocket, relentlessly demanding to see the director.

That was last December. Within five months, Harold Shapinsky had a major showing at the Mayor Gallery, a lead review or profile in each of the major papers, and a sixty-minute program on television—appropriately entitled *The Painter and the Pest*.

Being the editor of a magazine, I suppose it was inevitable that one day I would meet the Pest. Akumal wanted us to devote an entire issue to Shapinsky, believing that here was the chance to show up the New York art world as being so dominated by its own hype and commercialism that it was no longer able to recognize genuine talent.

Shortly after Akumal's visit, the *Guardian* lambasted Shapinsky in a review that asserted, in essence, that here was a mediocre painter promoted to sudden notoriety by hype and commercialism. Anti-hype accused of being hype generates its own hype, and as this article goes to press the debate continues—again on television. The pleasures, once more, of living in an uncivilized country. ▽

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the inner game of medicine

The authority vested in doctors cuts both ways. Here, one brave physician examines the relationship between patient and doctor, healing and feeling

By David Hilfiker, M.D.

In 1975, after graduating from medical school, David Hilfiker took up a general practice in a small town in rural Minnesota. Seven years later, the emotional pain of watching people die, of knowing he had made mistakes, of realizing that he had misused the authority that his position gave him proved too much for him. He quit, and began to write about his experiences. When he described, with shocking candor, medical errors he had made—like the D & C he performed on a pregnant woman, inadvertently aborting the fetus—in "The New England Journal of Medicine," hundreds of doctors wrote to thank him for allowing them to face their own, often unspoken anguish. But David Hilfiker's essays are not for doctors alone; they are for anyone who has questioned the patient-doctor relationship, and what it has become.

Doctor, I'm forty-four years old, my kids have all left home, my husband is all wrapped up in this new job of his, and I'm a nervous wreck."

Betty Darcy* has come to my office this morning for the express purpose of obtaining a prescription for Valium. She sits awkwardly on the examination table, fully clothed, clutching her purse. She seems surprised and irritated by my reluctance to write her the prescription she wants.

"I'd go to see that marriage counselor you suggested, but my husband isn't interested and besides, talking isn't going to help anything. I've been nervous all my life. My whole family is nervous. When we lived in St. Louis, my doctor always gave me Valium. It really calms me down when I need it. I don't know what I'll do if you won't give it to me."

I take a deep breath. This is not my favorite way to start the day. I don't have much to offer Mrs. Darcy. Stress, anxiety, insomnia—emotional disease is the developed world's major epidemic. It infects us all, and the symptoms for many people are so overwhelmingly distressing that in the 1950s the introduction of minor tranquilizers (Valium, Librium, and so on) to alleviate some of the suffering was hailed as another of medicine's modern miracles. The pills became the most widely prescribed drugs in the country. It took considerable experience, much reflection upon the nature of societal illness, a deeper understanding of the nature of drug addiction, and indeed, a basic change in the physician's perception of her responsibility to her patients to convince many of us that the use of tranquilizers should be sharply curtailed. Over time, we came to believe that the minor tranquilizers should be used only infrequently, temporarily, and under strict control. Not all physicians have come to this same conclusion. Certainly our society as a whole has not come to a consensus on the matter. Thus, Mrs. Darcy and I face each other over a gulf that has as much to do with values as it does with strict medical judgment.

She knows Valium makes her feel better. She is not a drug addict in the sense that she lies around all day staring at the ceiling in a drug-induced high. She has used tranquilizers for years without, in her mind, experiencing significant side effects. She really doesn't understand why I won't write her a prescription.

I believe with equal fervor that Valium does not enhance her quality of life. My belief is born of my observations of other patients and nurtured by my personal experience that one improves by confronting the source of one's loneliness, alienation, and anxiety. The symptoms would only be masked by tranquilizers. Is it better to live with one's head pleasantly clouded or to face the suffering of one's life and make the requisite changes? It is not, of course, an equal contest, this value struggle between Mrs. Darcy and me, because I have the ultimate power, the power to refuse to write her a prescription, and there's not much she can do about it. She wants her Valium, I don't want to give it to her, and that's that.

To make our morning confrontation emotionally more difficult for both of us, Mrs. Darcy will end up paying my office the usual $17 charge (plus a $5.50 fee to open a new chart) for the opportunity to be told that I will not write her a prescription. During our fruitless fifteen-minute conversation I am, strictly speaking, her employee, yet I am—for no reason understandable to her—refusing her request for a prescription. It is little wonder she perceives me as arbitrary, authoritarian, and insensitive, or that I leave the consultation feeling alienated.

As I sit in the closet-sized dictating booth, trying to decide *(Continued on page 428)*

**In this article names have been changed.*

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inner game of medicine

(Continued from page 422)

what to put in Mrs. Darcy's chart, I realize at least part of the reason patients so often perceive physicians as authoritarian, why the consultative aspect of the relationship is so frequently lost. We physicians are given numerous legal and social responsibilities, which are frequently in conflict with the patient's goals and desires. We are also given the authority to pursue these responsibilities. Without some doctor's permission in the form of a prescription, for instance, Mrs. Darcy cannot get her tranquilizer. This morning she is not interested in my expertise or my advice; she needs me as a "ticket" to get what she wants. I, on the other hand, have the legal responsibility to see that prescription medications are used wisely, correctly. That patients must pay me for this act of social responsibility further complicates the situation.

To a major degree this conflict is inevitable, since the physician frequently acts as an agent of society against the desires of the patient. When one also takes into account the physician's institutional authority (to regulate medications, to admit to the hospital, to order laboratory and X-ray evaluation, to authorize absences from work, and so on), virtually every patient encounter places the physician, in one way or another, in the role of granting or denying patient desires.

A physician's authority, however, is much broader than the legal power she possesses, for the physician is usually allowed to define reality and to make judgments about meaning and value that her patients will have to accept as valid. The physician's study of science, her understanding of the causes and treatment of disease, and her position of respect within the community allow her to tell the patient what is wrong with him and what he should do. To the extent that patients accept that authority, physicians can define the causes of stomach pain as a stressful life style, can judge psychotherapy more valuable than tranquilizers, can make cost/benefit judgments that are essentially value judgments—though none of these is, strictly speaking, a scientific conclusion.

> *If I was uncertain about a diagnosis or about my competence, I could feign confidence. Few would challenge me. If I made a mistake, I could ignore it*

Unfortunately, once one gets used to such an ego-gratifying position, the fine line between appropriate and inappropriate use of this power becomes all too easy to cross.

Mark Sipola comes to see me an hour or so after Mrs. Darcy leaves. Thirty-two years old, a Vietnam veteran with a lame foot, Mark is a burly, vigorous man. I've been treating his bouts of migraine headaches for some years, but this morning he has a different complaint.

"Doc, I've been feelin' real tired lately. It seems like I got no energy or drive or anything. Even my wife noticed it. As soon as I come home from work, I lie down in front of the TV and go to sleep. Something's got to be wrong. This just ain't like me."

Tiredness is one of the more frequent patient complaints and one of the more difficult for the physician to deal with. Even with a relatively thorough evaluation, I will usually not discover a specific cause. Nevertheless, a possible cause—from cancer to anxiety, from anemia to marriage problems, virtually any illness or emotional disturbance—can present itself initially as tiredness. Despite the frequent failure to pinpoint a cause, the physician must evaluate the patient's entire health status to deal adequately with the complaint.

Our interview yields some clues but nothing definite. Mark is overweight. He's also under considerable pressure at work, and there is stress in the marriage. He's smoking two packs of cigarettes a day; his migraines have been worse lately; he has a family history of heart disease and cancer. However, aside from his obesity and a slightly elevated blood pressure, nothing shows up from his physical. Since Mark is very much concerned about his symptoms and disinclined to believe they are due simply to stress, overweight, and smoking, I order the routine blood-cell count, blood-chemistry profile, thyroid-function tests, urinalysis, and chest X-ray. Three days later, when Mark returns for a review of what has been discovered, all the tests and the X-ray have been reported as normal.

What I don't tell Mark is that there are countless more laboratory and X-ray tests that could be performed to look for obscure causes of his tiredness: X-rays of the stomach and intestines; X-rays of the kidneys; special hormonal studies to rule out rare causes of disease whose first symptom might be tiredness; blood cultures to look for silent infection. The likelihood of any of these tests providing useful information in this situation is minuscule; moreover, they are expensive, any one of them costing more than the entire office interview and examination.

My opinion that these specialized tests should not be ordered in Mark's situation has been shaped by my training, by my years of taking care of similar problems, by my belief that serious disease would soon declare itself in specific symptoms anyway, and by my own rough attempts to perform a cost/benefit analysis. *I* have concluded that it is not justifiable to spend this amount of time and money trying to nail down with absolute certainty the etiology of certain *(Continued on page 434)*

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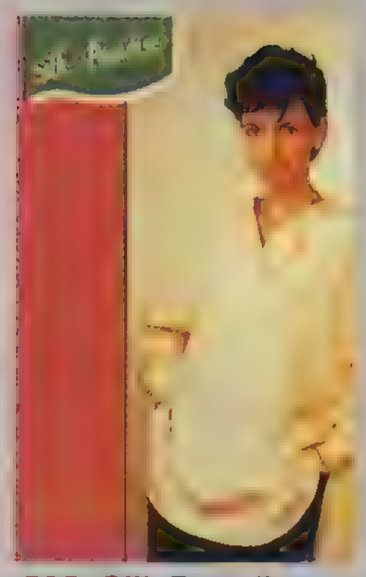

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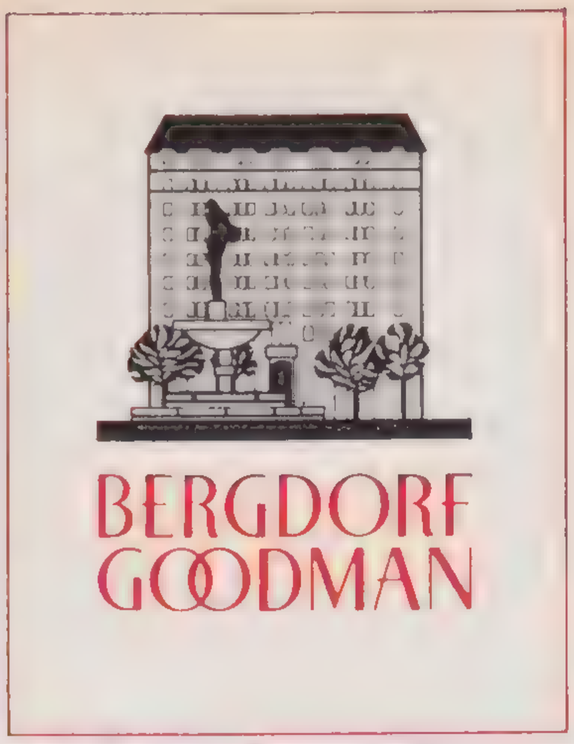

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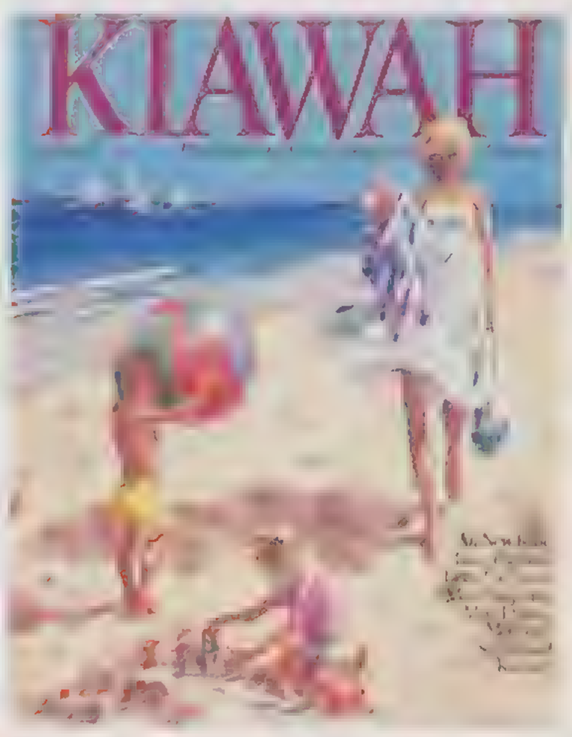

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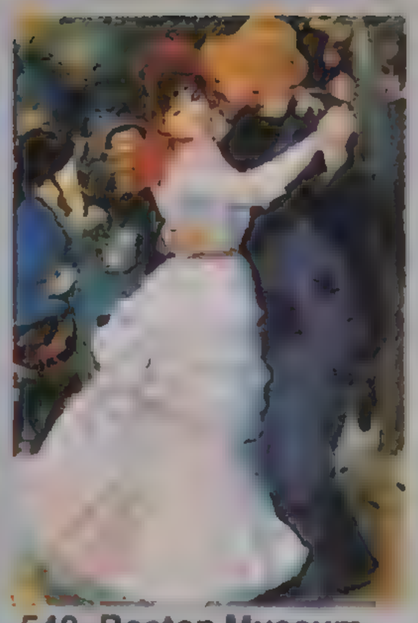

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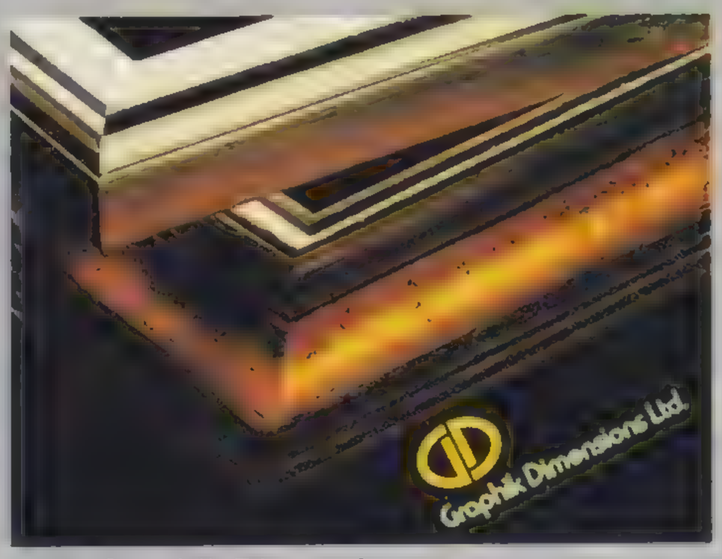

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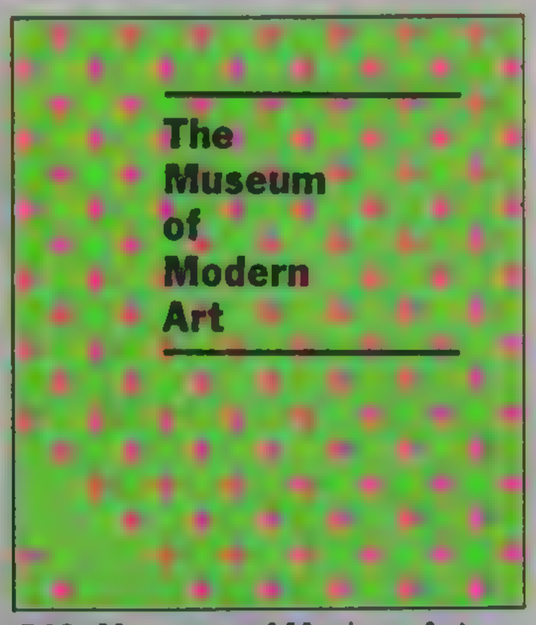

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SKIN CARE

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The news: non-comedogenic moisturizing. Impossible a few years ago, it's now a proven laboratory advance. Now you don't have to give up safety in your search for beauty if you select a moisturizer that is both non-comedogenic and effective.

What non-comedogenic means to your face: A special formula balanced so purely and carefully it's not likely to cause clogged pores, eruptions or annoying bumps and red patches. Not even if you use it daily or over long periods of time.

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*Excerpt from Neutrogena Skin Care Institute Report.

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inner game of medicine

(Continued from page 428)

symptoms when I can be relatively certain they come from stress.

This is not, however, a decision-making process I share with Mark. Although it seems proper that he participate, although he would pay for the tests himself (leaving me with no formal institutional responsibility), I find the prospect of trying to share this complex decision with him too time-consuming to consider. Each test has its own probability of detecting various diseases, and this probability depends on what other tests have been ordered. Each disease has its own probability of being present, which influences the utility of each test. Each test has its own technical uncertainties, making it more or less reliable. Patients vary tremendously in their ability to understand these intricacies even when I take the time and effort to explain. To complicate matters further, my charges to Mark (upwards of a dollar a minute) mean that any attempt to include him in the process will generate even more expense for him.

More significantly, I have become accustomed to assuming the authority of such decision-making. If the issue seemed more important, I might take the time and energy to explain all the various possibilities, but it just doesn't seem worthwhile this morning. So I compromise and explain to Mark that we have ruled out all the likely causes of tiredness and that his symptoms are probably due to the stresses of his job and his marriage. I suggest that if the attempt to reduce his stresses doesn't alleviate his symptoms, I could then investigate more intensively or refer him to a specialist. In this oblique way, I feel I've given Mark the opportunity to press for a more intensive examination now if he so desires—although I know perfectly well that he won't and that all I've done is assuage my own guilt.

As a new physician fresh from my internship, I was amazed at the considerable authority invested in me, not only in my consulting rooms but also among office and hospital staff and even within the general community. My position as physician automatically conferred upon me an authority that was independent of my abilities.

Indeed, some patients seemed relieved to turn over their responsibility to me. The middle-aged vacationer admitted to the coronary-care unit with his first heart attack might be chief executive officer of a large corporation in Minneapolis, but in this situation he needs to turn his authority over to someone who knows, or seems to know, what is going on. He wants me to make the decisions, to make them rapidly and well, to make him better. In that situation, of course, it may be appropriate to accept the authority, to reassure him that he is in good hands, to be the expert who—by his simple presence—comforts.

But I soon discovered another facet of the issue: if the intensity of the job and the constant demand for my availability left me too tired, I could *(Continued on page 436)*

LANVIN

PARIS

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Promise her anything but give her Arpège.

Flacons dorés à l'or fin

(Continued from page 434)

simply refuse a request for an explanation by implying that I had no time. No one would question me. If I was uncertain about a patient's diagnosis or about my competence to perform a certain procedure, I could feign confidence. Few would challenge me. If I made a mistake, I could ignore it. People would rarely call it to my attention. If I felt unsure about an ethical decision, I could do what seemed best to me. My authority protected me from scrutiny. My position of prestige became an oasis in which I could shelter myself from the stresses of my work.

My authority, then, began as something thrust upon me. It seemed unavoidable, a part of the job. As time went on, though, I used that authority even when it wasn't necessary. Despite its disadvantages, authority seemed a convenient tool.

As it turned out, the authoritarian relationship created as many problems as it solved. First of all, responsibility for the patient's health came to rest completely on me, while the patient remained passive, waiting to be cured by my magic incantations. Rather than take responsibility for his own health and well-being, the patient continued to see himself as a helpless victim, thus neglecting to bring his full powers into the recuperative process. At the same time, the entire and overwhelming burden of medicine's uncertainty fell on me when I did not share the decision-making with my patients.

After Maiya Martinen had gone to Duluth for her ultrasound examination because her fetus seemed small, the obstetrician who examined her called me, and we decided together that she could safely be delivered in our local hospital. I informed Maiya of our decision and the reasons for it, but I did not really offer her the option of delivering in Duluth with all the potential advantages of a large center. After Marko was born and had his first seizure in the delivery room, I diagnosed low blood sugar and did not recommend that Marko be evaluated immediately by the neonatologist. Once again I made that decision by myself. I assumed—without really reasoning it all out—that the Martinens would have made the same decisions had I taken the time and effort to inform them fully, and so felt no need to go into all the details with them. It was a routine use of my authority.

When Marko's severe seizure disorder and brain damage finally manifested themselves, however, I felt the full weight of the responsibility I had so easily taken on. Those nagging and ultimately unanswerable questions about what might have caused the problem were mine to deal with alone. After it was all over, the Martinens never questioned me about those decisions (I suspect they were too intimidated by my position of authority), but they could not have helped but wonder. Anything that I could have said at that point would have had the clear ring of defensiveness. We found it, in fact, almost impossible to talk about the potential causes of Marko's disease.

Such an authoritarian relationship created a nearly impassable gulf between my patients and me. Since I was the expert, authority, decision-maker, the one to be obeyed, the relationship could not be an equal one. Whether the patient accepted it (thus legitimizing the distance between us) or fought against it (thus creating an adversarial situation), each of us was separated from the other, unable to solve our mutual problem. In addition, relationships of this sort gave me an exaggerated sense of my own importance. All day long I was being asked for advice. All day long I was considered indispensable. Even outside the office I was treated with deference. It was only too easy to perceive myself as inherently more important than others.

The prestige and authority that accompanied my position as a physician seemed initially very attractive, almost adequate rewards in themselves for all the other pressures of the job. In the end, they helped to isolate me from the healing relationships with my patients that might have allowed me to handle the stresses of the job in a more balanced way over a longer period of time.

David Hilfiker, *a graduate of Yale University and the University of Minnesota Medical School, was a family practitioner in rural Minnesota. He now works in health clinics in Washington, DC.*

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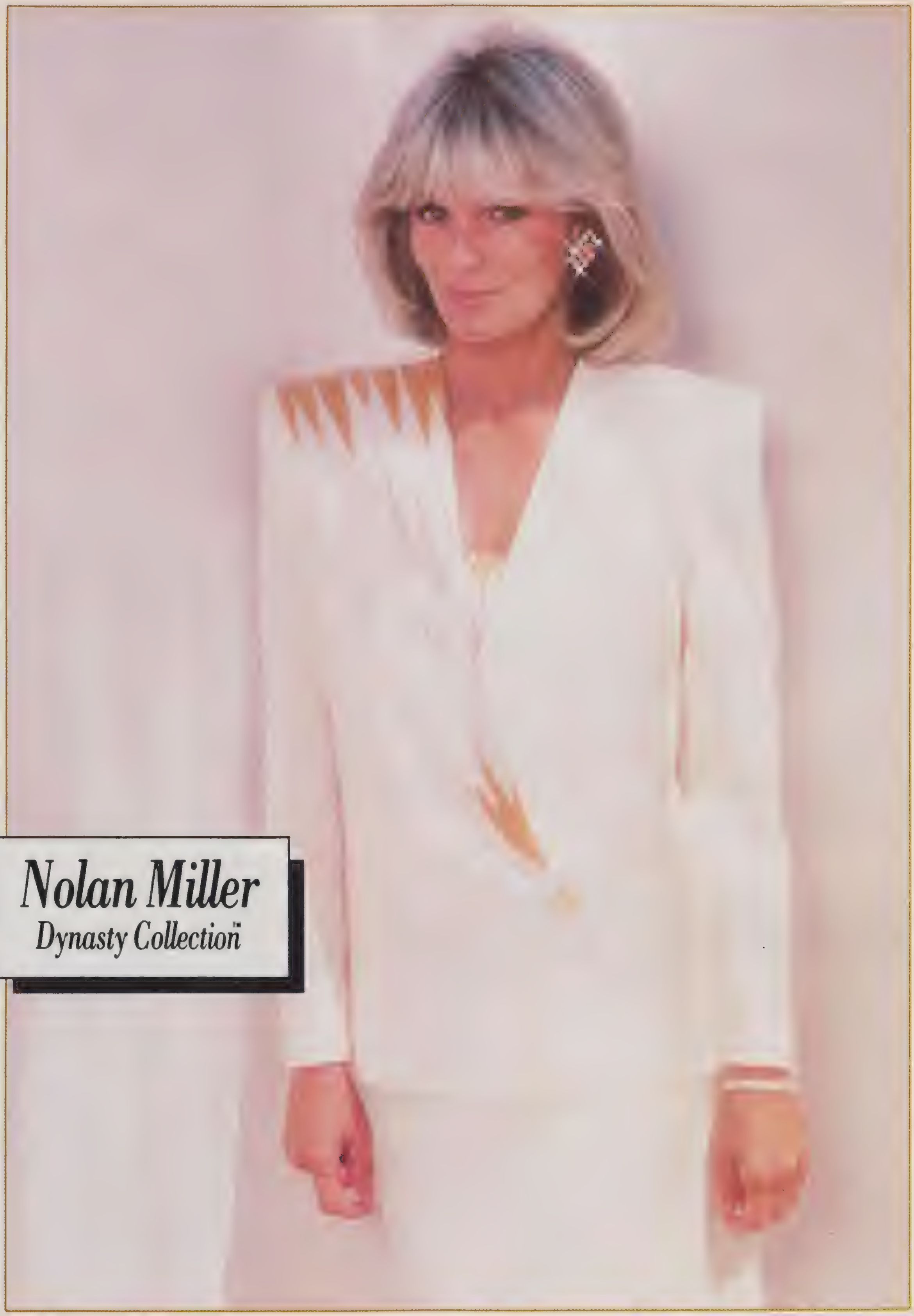

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Jane O'Reilly ON COURAGE

We are thrilled by acts of bravery. And so when we witness other people's heroism—in desperate situations—we can't help but wonder, how would I behave?

The flight to New York left Miami at 11:30 P.M., and at 11:40 the pilot told us: "Ladies and gentlemen, there is something on the control board I don't like the looks of, and just as a safety precaution we are turning back to the ramp." His voice had that mush-mouthed pro-pilot tone, the one that goes, "Aw, shucks, ma'am, we'll get you safely there and, by the way, didn't you know the chances of dying in an automobile accident are a great deal higher than anything going at all wrong in an airplane?" But this particular flight was last June, the week of the Beirut hijacking, the Frankfurt airport bombing, the Tokyo airport blast. At the exact moment my flight began to circle back, I was reading a newspaper account of the Air India crash, about the fact that the plane *fell six miles into the sea*. I put a pillow over my face. A young man in uniform came down the aisle, tapped me on the shoulder, and said, "Would you like me to turn off the light?" No, no, no. I didn't want to see Miami wheeling beneath me, and I didn't want to watch the red lights of the fire trucks lined up on the runway. I wanted to survive. The words look silly to me now, but at that moment they incorporated my existence.

Shoes off, pillow on my lap, head on pillow, arms around knees, I automatically adopted the Emergency Landing Procedures I had routinely glanced at on a thousand printed cards in a thousand seat pockets. As the plane touched down, the pilot, with no trace of reassurance, said, "Please leave your luggage and deplane as soon as the gates are open at the jetway." The door did not open. The jetway was jammed. I waited for the flight crew to start their own emergency procedures: turn the handles, inflate the escape ramps, assist the old and the terrified. Flight attendants are trained to stand heroically on burning decks; air passengers are trained to expect it. But courage is unreliable. You never know if it will be there when you need it. The terror of the week had worn down this crew. They stood huddled together next to the galley, blocking one of the exit doors, whispering to each other and keening softly. One stewardess put her hands over her face and kept moaning, "Not again, not again."

Ever since that night, I have been brooding about courage. There was no bomb, as it turned out. But what if there had been? What would I have done? How would I have behaved? A while ago, I cut out a newspaper story about a man who landed a plane after the pilot died. I could probably do that. I would whine and howl, much like the pusillanimous Karen Black in *Airport*, but I can imagine being talked down by a control tower. But I cannot imagine—by which I mean my mind will not even focus on the idea—being the sixteen-year-old girl on TWA flight 847 when the broken, dying Navy diver Robert Stethem was thrown into the seat next to her. "I tried to do what I could for him," she said later, and the fact that she could speak at all seems heroic.

There is a poseur in all of us who loves to imagine performing an heroic act, usually followed by the applause of the multitude. But too few of us ever bother to imagine what terror is. A few months ago, a man who did not want me to write about his business threatened me. He merely ordered me off his property, but there was an air of violence about him, of unpredictable menace, plus a lurking team of back-up thugs. The incident was ridiculous, but I felt slightly sick for days afterward, and flinched if cars or people appeared too quickly on the edges of my field of vision. I then realized that I had dismissed, with just a gasp or two of horror and sympathy, my dear friend's embarrassed (how like a victim) story of being held up with a knife pressed to her throat. Only then did I know that my friend was behaving heroically when she ventured to walk alone outside her apartment again. She has courage.

> *Courage is competence, the will to do the necessary*

How would I have behaved? What kind of person would I have been in Auschwitz? Viktor Frankl, in his book *Man's Search for Freedom*, a study of altruism in the Nazi concentration camps, writes that survival required a sense of commitment to others, through which the sense that life was worth living was maintained. But would I have been one of the people who lacked the courage to help, and thus lacked the courage to live? Would I have died hoarding my last scrap of bread? Worse—worst of all in my litany of secret fears—would I have been someone who sold my friends for a scrap of bread, a pair of nylons, my own safe passage?

A few years ago, after tea on a spring afternoon, I asked Muriel Gardiner how I could *know* how brave I would have been. Herself heroic beyond question, Muriel Gardiner died last February at the age of eighty-three. She inspired at least part, and perhaps most, of Lillian Hellman's *(Continued on page 440)*

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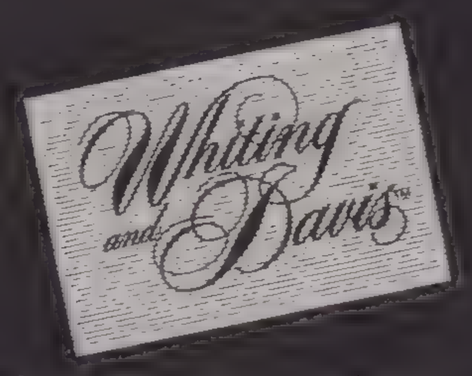

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jane o'reilly on courage

(Continued from page 438)

portrait of a woman the playwright claimed as a "beloved childhood friend" named "Julia"; in fact, Gardiner never met Hellman. Dr. Gardiner was an eminent psychoanalyst, who, as a rich American heiress, studied medicine in Vienna before the War. With the man who later became her husband, the leader of the Social Democratic underground Joseph Buttinger, she made it possible for hundreds of people to escape the Nazis.

"There was no one else like her," said Charles Sternberg, the former director of the International Rescue Committee, which Dr. Gardiner helped found. "She was a person with a lucid concept of what life is all about. That is very hard to come by." What better person to ask how I could predict if I would be the sort of person to help, or the sort to lower my head and try to let terror slip around me. But Dr. Gardiner never gave an easy answer. She said simply, "You never know."

Many men take not knowing as a kind of affront. They define courage as something signified by cold sweats and pumping adrenal glands. The trouble with this country is a man has no way to test his courage, John Ashbery wrote to James Dickey. I am tempted to retort that the real trouble with this country is that men feel the need to test their courage, but I will also admit that some of the personal tests (the ones that stop short of proving that we are not afraid of nuclear war) are fun. Every once in a while somebody does me the favor of seeming awed and dazzled because I do a lot of scuba diving. "Gee! Isn't it dangerous?" they wonder, and I strongly but silently nod. It is Miller-time bullshit, but I absolutely love it. For a second or two I feel brave—even though diving hasn't frightened me for years. I am not testing myself but only appearing courageous in comparison to my audience.

> *Very often we do not recognize courage when we see it. It takes courage to change, to like ourselves, to love*

True courage may be part of desperate moments, but not of forced moments. It appears instead on the continuum of human behavior, often ambiguously, sometimes seeming foolhardy, pigheaded, obsessive, maniacal, or merely stoic. Someone too timid to take a calculated risk may reflexively kick a mugger in the shins. Someone who would not reveal secrets under torture might lack the energy to speak up when a friend is insulted. Very often, we do not recognize courage when we see it. It takes courage to change, to like ourselves, even to be loved. Physical courage is rarely necessary, but the grace that preserves the social contract always is. "She died courageously," I heard a minister say at a funeral recently, but that did not begin to describe the gallantry with which my friend faced a slow, withering, painful death from cancer. Her self-respect preserved the rest of us from dispair.

Perhaps courage can be learned with practice. "Heroes evolve; they aren't born," says Ervin Staub, Ph.D., a professor at the University of Massachusetts and an expert on altruism and aggression. Of people who saved Jews from the concentration camps, he says: "Once they had taken that step [to hide someone for a day or two] they began to see themselves differently, as someone who helps. What starts as mere willingness becomes intense involvement." The rescuers also saw themselves as in control of their own lives, as competent. And competence comes from practice.

Perhaps the question is not "how would I behave?" but "how do I behave?" I cannot predict how I would confront a knife or a car crash, but daily life seldom appears, from one moment to the next, to be catastrophic. Even Dr. Gardiner, when I asked her if she was aware, back in 1934, that she was doing anything extraordinary, said, "I was afraid. But extraordinary? No, I don't believe I was aware of that. It simply needed to be done." For most of us, courage is competence, a daily exercise of grace, an ability to do that which is necessary. ▽

VOGUE, September, 1985

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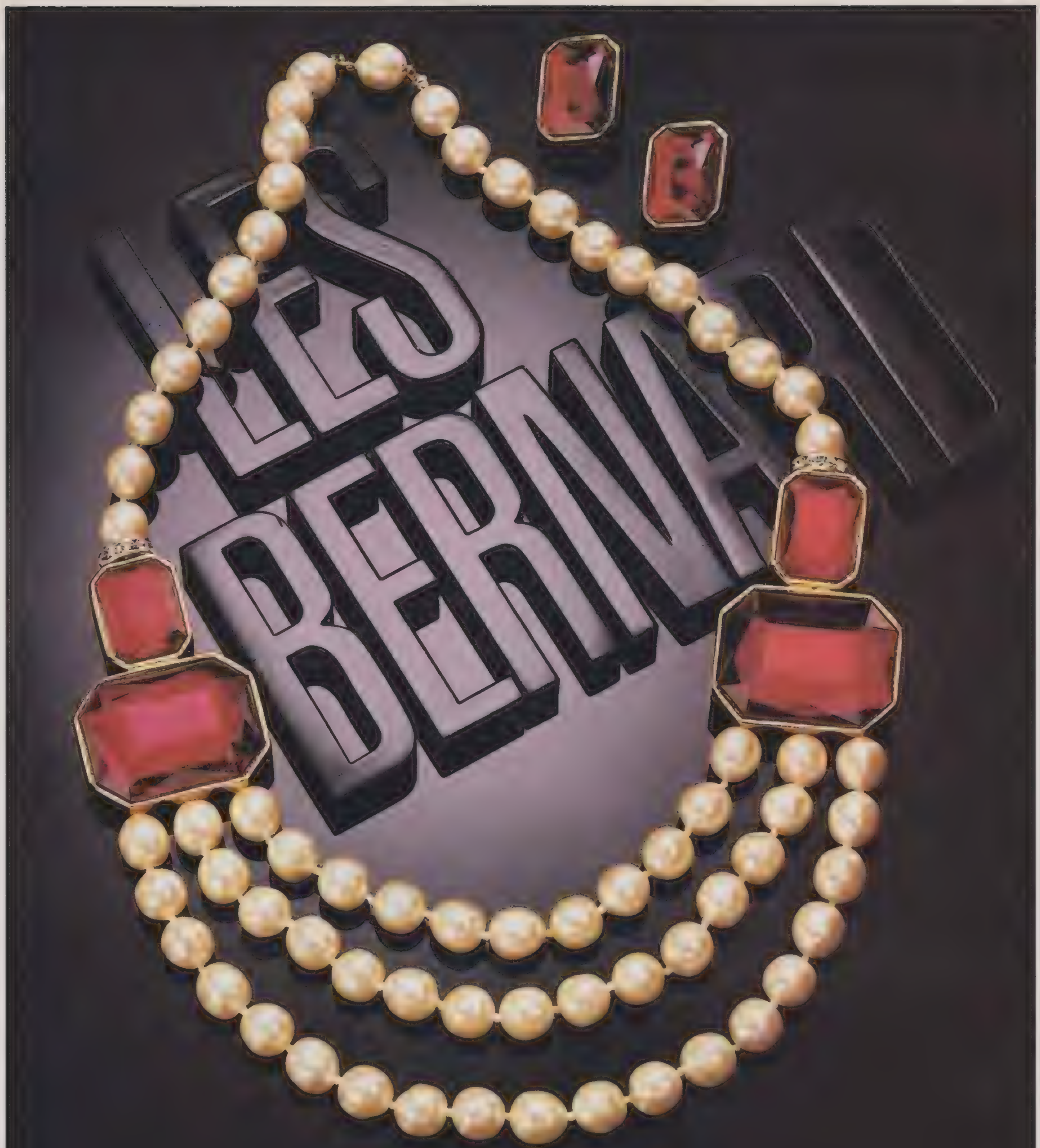

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what's news...

Aerobic dance: in for a change?... children's fitness: new cause for concern ...electric exercisers: the facts

LOW-IMPACT AEROBICS...

Faced with studies showing that the injury rate for aerobic-dance students *and* instructors has risen to over 40 percent, experts are taking a closer look at the safety of aerobic routines. They've found that uninterrupted jumping and jogging-in-place common to many classes can put excessive stress on muscles, ligaments, joints of the lower legs—a problem often compounded by inattention to body alignment and the need for "shock absorption." What's recommended to cut injury risk...

- *Choose a class that features a variety of movements.* "If a class does not offer different 'styles' of movement—fast and slow, elements of jazz dance and disco—chances are it will be putting too much stress on individual joint/muscle groups, eventually causing localized pain in that body area," cautioned Bernadette Hecox, R.P.T., associate professor, clinical physical therapy, Columbia University College of Physicians & Surgeons, and instructor, anatomy/movement analysis, The Juilliard School dance division, NYC.
- *Always wear shoes when doing aerobics.* Hecox notes that dancing barefoot triples a woman's risk of shin splints—pain that radiates along the front of the calf—while a study published in *The Physician and Sportsmedicine* indicated that *65 percent* of barefoot aerobic dancers suffer injuries that limit their exercise participation.

Aerobic-dance shoes are not always the best solution as their quality varies greatly. Look for: a properly fitting shoe with a flexible sole, added cushioning at the ball/heel of the foot; and, an option, ankle support.

- *Check the floor surface.* The highest aerobic-dance injury rate is associated with classes held in rooms in which carpet has been laid directly over concrete—the most common class setting. Better: a resilient wood floor or carpet laid over heavy padding.
- *Be conscious of body alignment as you move.* "Arching your back puts stress on the lower vertebrae, which, over time, frequently causes low-back pain," notes Jazzercise founder Judi Sheppard Missett. "Aim for fluid movements, keeping your body 'squared' —shoulders in line with hips balanced over knees and feet."
- *Don't overdo it.* The reason so many aerobic-dance instructors become casualties of knee and back pain: many of them do these routines daily. Keys to preventing injury, say experts, are limiting participation to no more than three or four days a week, and beginning every class with a thorough head-to-toe warm-up, stretching and slowly moving the muscles and joints of the entire body, from neck and shoulders to feet. Also important, says Missett: "Listening to body signals. If you feel pain or burning, stop."

Electrical muscle stimulation: evaluated

Machines that stimulate muscle contractions through the use of mild electrical current have recently found their way into exercise salons, complete with claims that these machines can effortlessly build muscle strength. Not true, say experts.

"Muscle-stimulating machines are an aid in treating patients whose muscles are immobilized by confinement in a cast or paralysis. These machines are short-term but inferior replacements for natural muscle action, and were never meant to be used instead of active exercise," said Valery F. Lanyi, M.D., associate clinical professor of rehabilitation medicine at NYU Medical Center. "Claims that hooking up to these machines can prevent sagging thighs or boost muscle definition are simply false. While it is unlikely that the machines are dangerous, indications for their use should best be determined by a physician."

("Fitness Now" continued on page 446)

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FITNESS NOW

(Continued from page 445)

CHILDREN: the "politics" of fitness

At a time when more American adults than ever are exercising, their children, ironically, are growing fatter and spending less time being physically active—with as many as half the children in grades five through twelve doing insufficient exercise to develop healthy cardiorespiratory systems, concludes a report released by the U.S. Department of Health and Human Services this year. On average, the statistics show, the exercise patterns of young girls are even worse than boys of the same age.

The reasons behind this alarming news: federal as well as local budget cuts, for one thing, which have resulted in the curtailment of physical education programs in many schools. Plus, say experts, a failure of schools to reevaluate fitness programs based on the latest research. Most gym classes emphasize competitive or informal games over "lifetime" activities, ignoring those types of exercise that can be easily continued through adulthood. In addition, children's fitness levels vary with the weather, peaking in summer and falling in winter.

During the past eighteen months, the President's Council on Physical Fitness and Sports has been conducting hearings on this problem across the country. "Parents want schools to bear more of the responsibility for educating children about the benefits of fitness as well as teaching them necessary skills. Many states don't require fitness testing; even those that do often do not send home results. Parents have no way to gauge their child's fitness level," said the Council's acting executive director, Ash Hayes, Ed.D.

As a result of parents' concern, the President's Council has cooperated with the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD) and the Institute for Aerobics Research to develop fitness "report cards" which are sent to school districts using the fitness tests developed by AAHPERD. In the '84–'85 school year, over one hundred sixty thousand students (in 122 school districts) received personal "Fitnessgrams" ranking their AAHPERD test scores against children of the same age and sex. Also included: a list of recommended activities for improving a child's fitness "score." Thanks to funding from the Campbell Soup Company's Institute for Health and Fitness, the cost was less than ten cents per child. (For more information, write: Youth Fitness, Institute for Aerobics Research, 12200 Preston Road, Dallas TX 75230.) ▽

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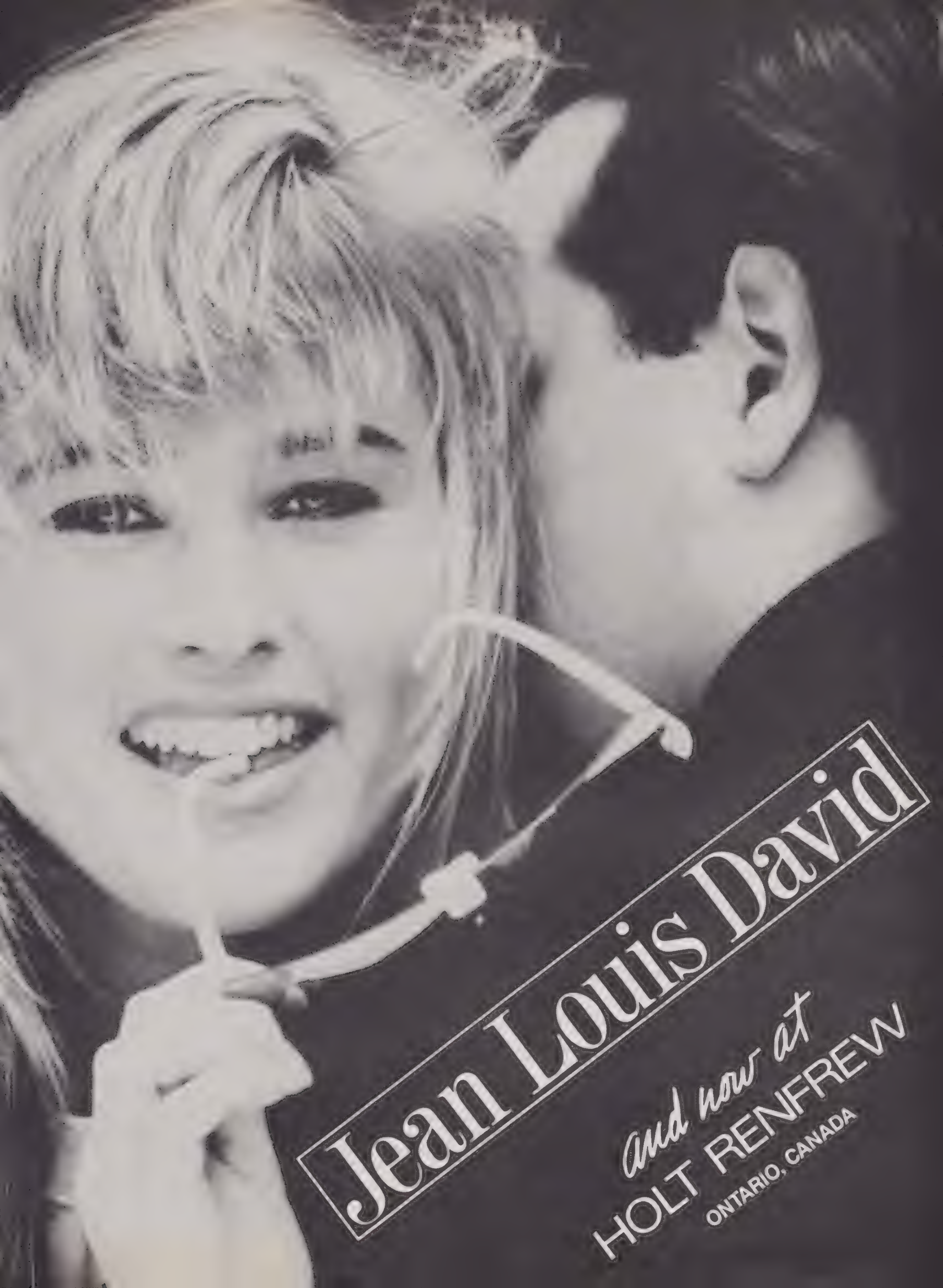
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CARS & WOMEN

For times when you wish your small auto could zoom right past the big ones...

If you're about to buy a new car this fall (or just want to understand what today's car advertisers are touting), you might want to expand your vocabulary with three terms much talked about in automobile lore: *turbocharger*, *supercharger*, and (sounds friendly) *dual*—or *twin*—*overhead cams*. In fact, these are all refinements of race-car power-boosters, now available in many makes and models of passenger cars to give small, four-cylinder engines (they brought us gas savings and cleaner air) the kind of performance in accelerating and passing we used to get with the V-8 gas-guzzlers. You can keep the maneuverability of a small model while gaining the zoom-ahead power of a much bigger one.

All of these power-raisers will produce a more responsive engine, but they're complicated, and some extra care and maintenance may be needed; and, of course, they do add six hundred to one thousand dollars to the price of the vehicle. To help you decide if one's for you, here are some details:

● *Turbochargers* A turbocharger can boost engine performance by as much as 50 percent. The basic premise is to compress air in the cylinders to allow more air and fuel to mix, producing bigger explosions, more power.

In high altitude areas, the turbocharger is especially useful, since, when atmospheric pressure is lower, power and performance drop, as you may have learned on a mountain trip. It is important to remember, however, that a turbocharger is driven by exhaust gases and so improves performance only after the car is moving. This makes the turbo great for passing but does not help you to accelerate from a standing start.

Three engine-boosters from the race-car world that put extra zip into standard models

Turbochargers operate at high speed around exhaust gases where temperatures go up to 1800° F; their bearings may be as hot as 200° F—extremely high for any oil to handle. In this environment, the slightest piece of grit can cause problems, so oil and oil filters should be changed more often.

Bearing burnouts and engine jam-ups owing to heat, which sometimes plagued turbo owners in the past, have all but been eliminated on 1985 turbocharged models by using water-cooled systems. Other technological improvements should make the present generation of turbos much more durable and trouble-free. Costs range from six hundred to one thousand dollars.

● *Superchargers* The supercharged engine, which also boosts performance by 20 to 50 percent, will be available on stock cars in the next year or two. Superchargers, like turbos, compress air to boost horsepower; however, while the turbocharger is driven by exhaust gases after you've started, the supercharger is driven directly by the engine, providing an immediate surge in power.

This makes the supercharged engine better for in-town driving, where there are a lot of starts and stops. It also stays cooler than a turbocharger but, like the turbocharger, can be expected to require increased maintenance over a standard engine. And since the supercharger uses gasoline power, fuel economy can also be severely reduced if you have a heavy pedal foot. Superchargers are expected to be priced at about one thousand dollars.

● *The dual overhead cam (DOHC)* engine is a more sophisticated approach to improve performance. Unlike a turbocharger or supercharger, it does not boost the power through compressing air but works on the premise that the more quickly the exhaust goes out, the more quickly the gas and air mix can get in, speeding up the combustion process to develop more horsepower.

A cam is a device that opens and closes the valves in the cylinders where combustion occurs. Most cars have a single cam located below the cylinders, with two valves per cylinder, for intake and exhaust. The dual overhead cam engine has the cam located on top of the engine with four valves per cylinder, two for intake and two for exhaust. With twice the number of valves, the resulting combustion process is more thorough.

The DOHC engine operates 2000 to 2500 rpms faster than conventional engines, and so requires extra regular tuning. Maximum engine power is developed when you reach higher rpms—making it better at highway passing than for initial acceleration.

DOHCs are currently available only on imported vehicles, but are expected to penetrate the domestic luxury sedan market in the next few years. Further developments should bring the costs down.

—Contributed by MARILYN KING

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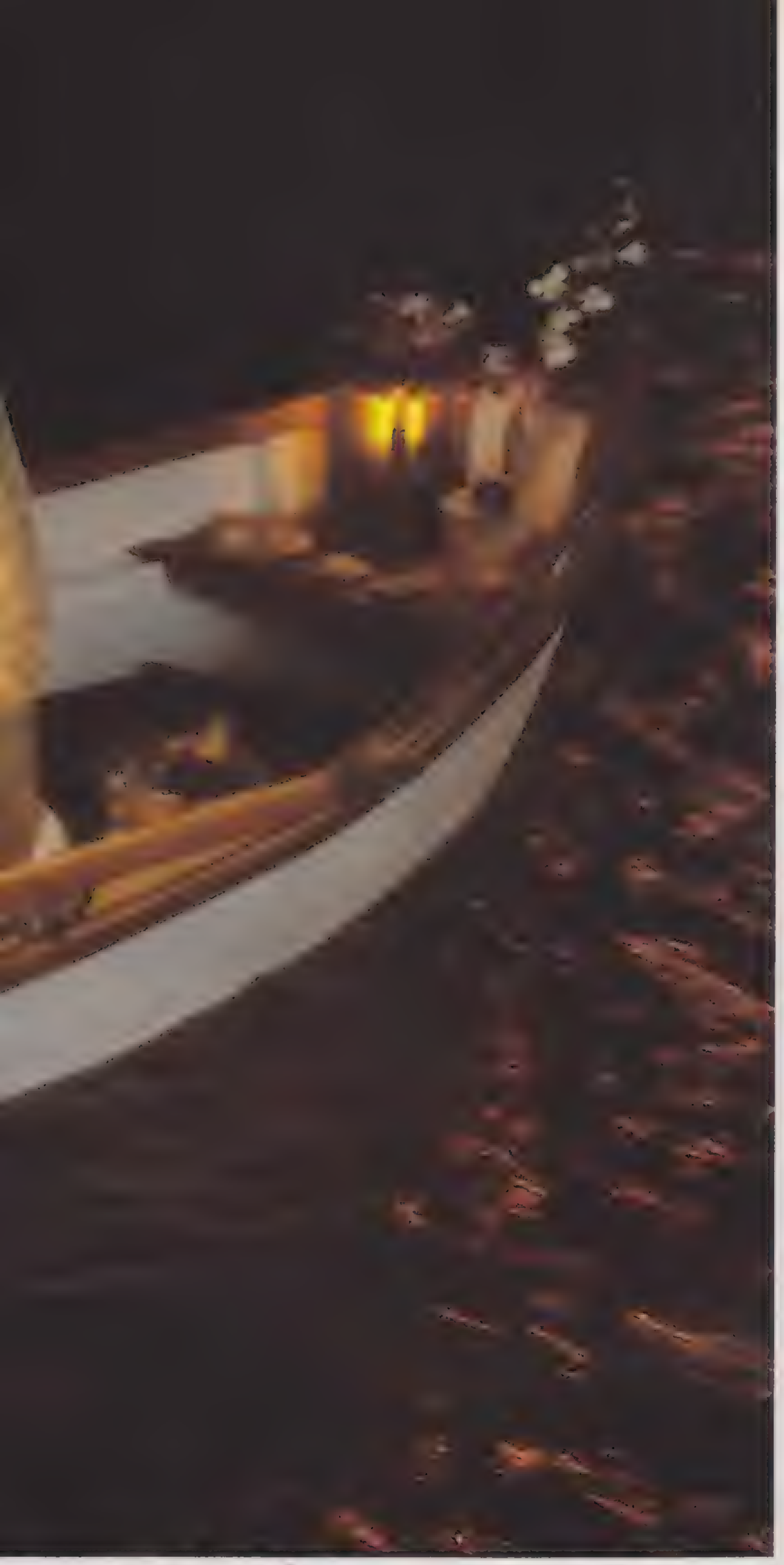

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Psychedelia, on Madonna, left, and at Thierry Mugler, right

a new groove

the growing connection between today's styles in fashion and music

By Kathleen Beckett

It's hard to tell these days, as the images generated by both the music and the fashion worlds coincide without missing a beat.

Never before has an interaction between fashion and music been so prevalent. The Council of Fashion Designers of America gave an award this year to MTV, Music Television, for its influence on fashion. In NYC, the Fashion Group (professionals in all aspects of the fashion industry) organized a show with the aid of MTV, juxtaposing all the themes played out in both worlds; and the Fashion Institute of Technology is organizing a major exhibit for next year tentatively entitled "Frock 'n Roll" to show rock's influence on fashion, from the couture to younger markets. From Paris, there is a musical influence in a different key: nine out of ten designers cite the movie *Amadeus* as their favorite spectacle this year. The influence of Mozart's clothes, as seen in the film, surfaces in fall collections around the world.

Though the existence of a fashion-and-music connection is clear, the way it works is more complex, appearing to be symbiotic or cyclical in nature rather than causal. As Edith Locke of television's *You* show explains, "I don't know where the influence begins—whether it begins on King's Road and hits the music videos and runways, or whether it begins on runways. It's so closely related and you see so much of it you don't really know what comes first." Or as Jean-Paul Gaultier says, "We live in a world of noise, sound, music. I take this into consideration when I design, as music is so much a part of the contemporary scene. And of course I am delighted if I see musicians wearing my clothes." Or as Layla of Body Map has put it, "The music and the fashion—it's all mixed up!"

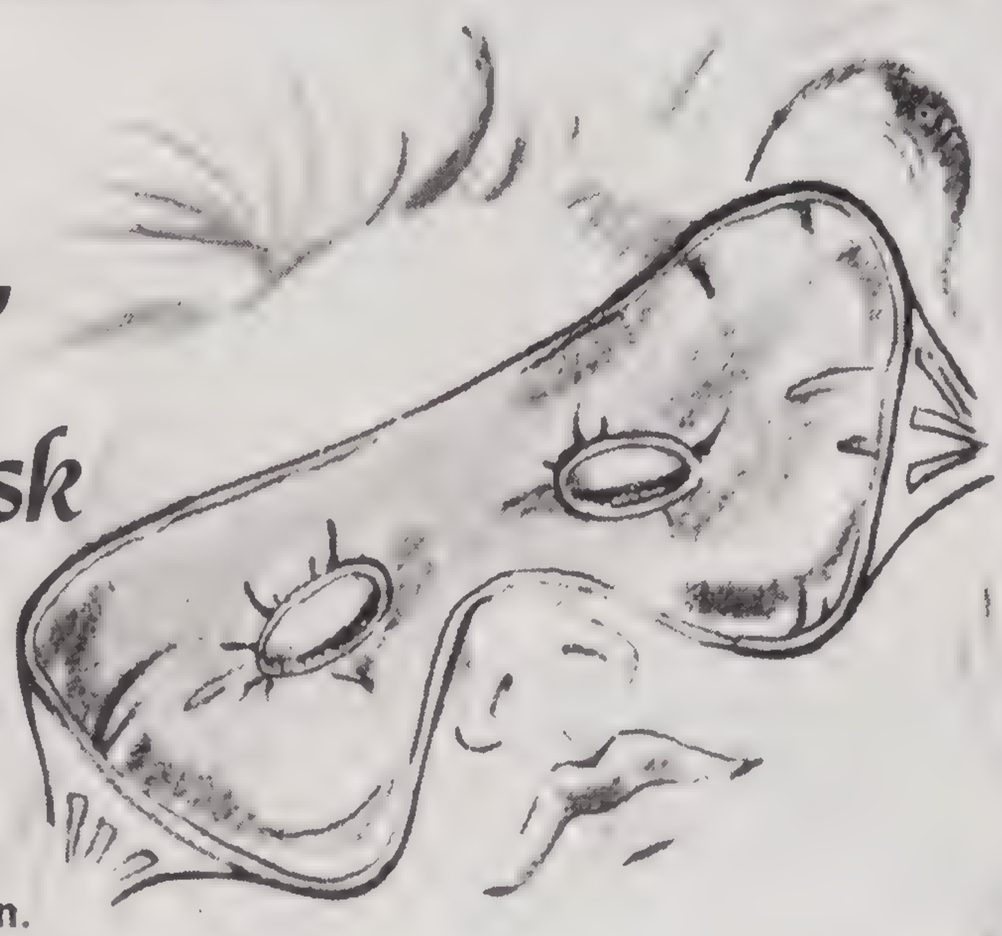
An affinity between fashion and music is nothing new. They are eminently compatible: both are reflections of taste and values, statements of philosophy and indicators of the times within which we live. Examples extend throughout history. The Jazz Age identified a type of music as well as a style of clothing—T-strap shoes, dresses shortened for dancing. Josephine Baker introduced African themes—dangling beads, distinctive prints—that continue to influence designers today. And it was in Paris that the Ballets Russes kicked off a taste for Russian music as well as dress.

When Frank Sinatra tilted a fedora over one eye and slung a trenchcoat over one shoulder, he created a look that's been copied time and time again (Jean-Paul Gaultier staged a parody of "My Way" during a recent collection). In the Beat 1950s, Parisian chanteuse Juliette Greco launched another fashion—the black turtleneck for women: a look that appears, along with the beret, in collections everywhere this fall (London newcomer Rifat Ozbeck cites Greco as his muse).

Elvis Presley prompted the initial "rock 'n roll" look of white socks, black pointed shoes, and peg jeans. The Beach Boys caused a splash in their Hawaiian shirts. And Yves Saint Laurent created "le smoking"—and an instant fashion sensation—for French pop star Françoise Hardy.

In 1964 the Beatles changed the face of fashion and music. Their signature mops, which look quite tame today, were initially seen as shocking—the case with much of the style that stems from rock. Credit for their collarless and much-copied "Beatle jacket" goes to Pierre Cardin, from whom the Beatles copied theirs. *(Continued on page 478)*

She is a whirl of bright color, her gilded tapestry jacket glinting under the lights and opening to reveal a glimpse of lace veiling her skin. A collection of bangles and bracelets slides on her arms, and her legs are encased in the narrowest stirrup pants. Who is she? The rock star prancing on the stage or the designer's model parading down the runway?



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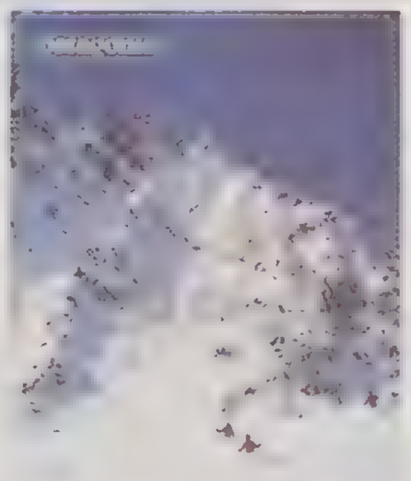

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a new groove

(Continued from page 474)

Another "shocker," the miniskirt, was given its biggest boost if not its birth by designer Mary Quant, worn by singers Petula Clark, Cilla Black, and a bevy of go-go dancers, then Americanized by designers Rudi Gernreich and Betsey Johnson. Johnson, who married John Cale of the Velvet Underground, also designed velvet suits for men that she described as "typical of singer James Brown" or "in the style of Ray Charles."

The mini, hip-huggers, the pants suit: all fashion looks given a musical identification. "The British pop look" reappears today, inspiring Marc Jacob's Op Art knits, forming the basis of Betsey Johnson's admittedly "line-for-line copies of my '60s work" collection. And, together with other 'sixties motifs—psychedelic prints, Western fringes, hippie beads—it is one of the stronger messages to come out of London, Paris, and New York. Once again, interest in the clothes coincides with renewed interest in the music.

In the mid 1970s, Malcolm McLaren and Vivienne Westwood joined forces to take fullest advantage of the allegiance between music and fashion. McLaren produced rock bands to promote the fashion of Westwood—as well as an entire ideology. The shop Sex (today, World's End) and the Sex Pistols fired off the punk look. Although the ripping of a T-shirt may seem a dubious fashion development, its effects were far-reaching. For her official engagement portrait, Princess Anne chose a dress by Zandra Rhodes. Its uneven hem and fluttering bits of fabric were influenced, the designer has said, by punk's rips.

McLaren and Westwood also produced the swashbuckling pirate look—big white tops, thigh-high boots, flashes of gold—of Adam and the Ants and Bow Wow Wow. The style had spin-offs: the Edwardian foppery of "New Romantic" dressing on groups such as Spandau Ballet in the early 1980s and today's Prince- and Mozart-inspired dandyism.

Arguably, McLaren's most successful protégé is Boy George, the colorful gender-bender of Culture Club. George is unerringly in tune with the latest fashions—big shirts, wigs, cross-dressing (a territory explored as far back as 1963 in the music world by David Bowie, who wore skirts while performing). George's fashion sense is so intrinsic to his musical success that McLaren once said, "In Kansas they're all listening to Boy George with the sound down. They're not thinking, 'What great lyrics!' They're thinking, 'Where can I get those socks?'"

If the affinity between fashion and music is nothing new, the prevalence and the pace of it now certainly is. We got to see the Beatles perform once in a blue moon on *The Ed Sullivan Show*; now we can watch the equivalent twenty-four hours a day—on television, in clubs, even in the air (if you fly Virgin Air). "It's as if one had perpetual access to Area or to standing backstage at a rock concert," claims Sandy Hill Pittman, a fashion video producer and wife of MTV chief Bob Pittman. And, as Judith McGrath, editorial director of MTV, states, "Video by its very nature is fashion. Your last one is older than yesterday's news—like last season's clothes." Such thinking prompted designer Norma Kamali, considered "Queen" of fashion videos (Lloyd Allen being "King"), to dub video "The Instant Communicator."

Jody Shields, who makes music and fashion videos, adds, "Movie stars' dresses were always copied—once a year when a new movie came out. Now rock stars' dressing is what's copied, and the look changes every few months as new videos come out. Designers used to dress the best of film—now it's the best of rock." And, increasingly, the stars in both film and music—Madonna, Sting, Jagger, Prince, Bowie, Tina—are the same. Replacing Givenchy's association with Audrey Hepburn is a roster of designers whose work is worn by musicians. (Stephen Sprouse, who got his start designing for Debbie Harry of Blondie, comes immediately to mind.) "Every era has had its stars whose dress or look have been copied by fans," Gaultier explains. "Now the pop stars have an enormous influence." Betsey Johnson agrees: "Rock stars are our modern movie stars, with even more influence today because of music videos."

Music videos require a definite image. "You have to have a look, to leave an impression in only three minutes, the length of a video," McGrath explains. "Not having a look spells death." And just about the easiest way to get a look is with fashion. Case in point: Cher's overhaul a decade ago. "Cher had established a look for the 'sixties, bell bottoms and all," Bob Mackie has said, "and I just helped her establish a look for the 'seventies"—sequins, feathers, and exposing her navel years before Madonna. Diana Ross has said, "I know every designer. . . When I think about music, I think about the look of it."

The look can become so closely associated with a musician it becomes a trademark. It also becomes all the easier to be copied by those who seek to identify with a musician, on any number of levels. And it is the key to why music exerts any influence on the fashion we wear.

Two of the top female rock stars of the moment have extremely identifiable—and widely copied—looks. When Madonna discovered that her name was being used to market her signature looks—lace T-shirts, bare midriff outfits—she issued a warning to manufacturers that her name is a registered trademark—and started her own "Boy Toy" fashion line. And Cyndi Lauper's clownish way of throwing clothes together has become her signature, triggering articles in publications from *The Muppet Magazine* to *Mademoiselle* on how to look like Lauper. As she herself has commented, "People used to throw rocks at me for my clothes. Now they wanna know where I buy them." Insiders claim that "If not for music videos, she probably wouldn't look that way, that outrageous." Indeed, she takes the latest in fashion—glitter, color, wrapping—and piles it on, creating an image that

(Continued on page 482)

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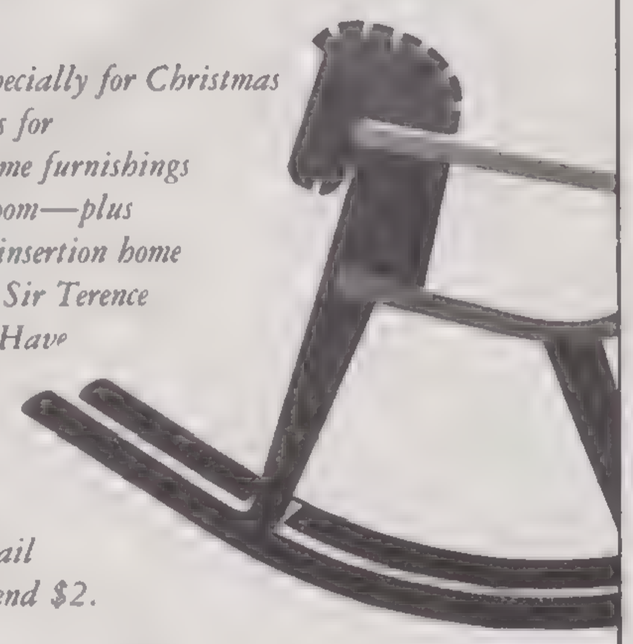

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a new groove

(Continued from page 478)

is overloaded, overdone, and larger than life.

This larger-than-life impetus is behind much of what musicians wear, and, as it trickles down, what influences some fashions. David Byrne of the Talking Heads, wondering what to wear while filming the concert movie *Stop Making Sense*, asked the advice of a designer. The response? "In the theater, everything should be bigger than real life." So Byrne took a regular suit and made it "real big." It has become his emblem. Likewise, capes, ruffles, scarves, and hair spiked à la Tina or Rod Stewart are also favored because they make performers look bigger.

Sequins and beads shimmer and reflect the light, thus enlarging and letting a musician, quite literally, shine like a star. It is a technique favored by musicians as disparate as Dolly Parton, Bowie's Ziggy Stardust, and Liberace. Boy George at a recent concert wore a lamé cape, a Gaultier-inspired gold fez, and Lagerfeld-inspired faceted jewelry, and cut a glittering figure, visible even from the fourth balcony of New York's cavernous Madison Square Garden: another advantage. He was also on the same beat as the fashion news, anticipating the importance of fall's glimmering fabrics.

Presentation is equally important off the stage. Body Map's David Holah tells of starting out in London. "[Boy] George, Marilyn, Stephen Jones, Stevie Stewart, and I lived in a big house for nothing—we squatted. Our whole lives were geared to dressing up to go out. We'd get up in the morning and start thinking about what we were going to wear. People said it was outrageous; but what we did then, they're accepting now. And if we didn't look outrageous, it just wasn't worth going out. Everyone had a certain way of presenting themselves."

This ability to present oneself through creating a look, on stage and off, has prompted some musicians to boast, as Adam Ant sings, "We don't follow fashions . . . we set them." Nick Rhodes of Duran Duran (a group that photographer Francesco Scavullo has called "the height of fashion") is a former art student (as so many musicians are). "When I was younger and didn't have money to spend on clothes I would go to the markets and buy material or old clothes and create my own look." It's a process, he adds, that is "innovative, constantly changing—a parallel between fashion and music" on an innate level, even without the assist of video. McGrath recounts a similar story: "Annie Lennox [of Eurythmics] came into our studio, and we asked her to wear one of our logo sweatshirts. She insisted on cutting off the sleeves, tearing and painting the shirt. A rock-and-roller wouldn't take a designer look straight off the rack—they would do something to it." This way of dressing, created out of ingenuity and personal style—not money—is all the more accessible for fans, with the added appeal of conferring acceptability on those who feel their looks—actual or created—are "so unusual." And it is replete with innovative ideas for designers to draw on.

Such a highly individualized way of dressing is often just a drumbeat away from a rebellious one. Rebellion is a staple of rock, and replacing its classic symbol—blue jeans—is a whole new industry of music-oriented, music-video-inspired fashion. The reason for the change? Again, it's image. "Because of videos, rock stars had to get out of their jeans and start looking like real performers," claims Edward Tricomi, a hairstylist who helps style music videos. Most noted in this genre are the designs of Katharine Hamnett. Typical are the repertoire—the shiny jackets, the big graffiti shirts—of Claude Attias of Voyou (French for "bad boy"). Attias, a former rock studio player, designs with the stereo on and Joan Jett in mind. And he is trying to interest rock's ultimate bad boy, Billy Idol, in his clothes.

Another fashion trend getting a boost from music's rebellious streak is the lingerie-associated look of bustier tops, lace leggings, and bare skin. A lacy edge of bra peeking out from under a jacket can give any woman a bit of subtle sizzle. Black leather bikini pants on Prince give him the opportunity to shock, dare, and stand in the sought-after spotlight. And, in the end, be sexy—a basic ingredient in the appeal of music and fashion. As Marc Jacobs says, "Sex sells music and it sells clothes."

On the other hand, innocence attracts its share of imitators, offering escape from the pressures and confusing values of life today. A Peter Pan persona accounts for some of Michael Jackson's prodigious popularity, and for his influence on fashion, prompting his being called "the music world's most phenomenal fashion plate." His single glittering glove (which appears for fall, in pairs, at Saint Laurent) and red leather jacket (based on a Versace design) are so widely copied he's been credited with dressing suburbia. Six franchising companies, dedicated to "providing takeoffs of the clothes Michael wears on stage" are betting their business dollar he is. Slipping on a red leather jacket is easier than mastering the moonwalk for anyone who wants a part of Jackson's magic. "Anyone can buy a part of the fantasy"—the fun, the glamour of rock and roll, claims Pittman. Or, as Marc Jacobs puts it, "You can dress up and look famous, like a star, every day of your life."

"You can buy a part of the fantasy—the fun, the glamour, of rock and roll."

One of the latest themes in music and fashion owes much of its appeal to fantasy. It's the opera. The movement started last year with three productions of *Carmen*, gained momentum with *Amadeus*, and crescendoed with Zeffirelli's new staging of *Tosca* in New York and with what can only be described as "Wagner-mania" in San Francisco. For a maturing and increasingly sophisticated society, opera is eminently suitable. It excites more of our senses, engaging the eye, the ear, the mind. It offers opulence, flamboyance, grandeur. And it has touched a nerve with many of the world's top designers.

Valentino always has red in his collections—indeed, it is his signature—thanks to seeing *Carmen* as a young man. Claude Montana, it has been said, has a "predilection for operatic fantasy—a tendency he acquired during a teenage stint as an extra with the Paris opera." In New York, Danny Noble put white "Mozart" wigs on his models and Ralph Lauren showed opera capes, while Laura Biagiotti in Milan and Marc Bohan for Dior in Paris both showed Venetian opera costumes, complete with face masks, in their collections for fall. Designers around the world are mixing lengths—short jackets over long shirts—as well as glorious fabrics—brocades, paisleys, tapestries—and pulling the look together with bowed embroidered pumps. And Emanuel Ungaro, who designs with *Cosi Fan Tutti* in the background, offers this operatic statement about opera's influence: "Music is the heart and soul of space and time, stimulating dreams, desires and the dialogue of love."

Malcolm McLaren is helping develop this theme, too. He has produced the record *Fans*—dance versions of music from *Carmen, Turandot, Madama Butterfly*. "In looks," he has said, "operatic is a word we're going to be hearing a lot of. It's the grand gesture in clothes. Cyndi Lauper is a bit operatic. Madonna is really operatic. People now want to dress emotionally, to look heroic." Or as Marc Jacobs, whose Mozart-inspired ruffled-jabot blouse he calls "today's T-shirt," says, "*Carmen* is all the things fashion should be—sexy, dramatic, heroic."

People always emulate their heros; and, for some, that's what today's rock stars clearly are. Happily, as musicians age and rock becomes an established part of adult culture, its leaders are starting to act the part: Bruce Springsteen is hailed by the president; Tina Turner is applauded for her triumph over a disastrous marriage; and musicians around the world are donating their time and talent to help save the starving in Africa. Some even seek to elevate their status: Prince, Billy Idol, Madonna, and Cyndi Lauper wearing her tiara would like to call to mind a new royalty. Certainly, as Anne Hollander has pointed out in her book *Seeing Through Clothes*, all the flounces and flourishes, the glitter and shine of musicians' fashions right now allow them to be "dressed in stardom as Louis XIV and Charles I were dressed in kingship." And since people have always been curious about the emperor's new clothes, it makes perfect sense we continue to be today. ▽

Francesco Ghini

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Boston boys, slugging out their parents' anger

Bad Neighbors

COMMON GROUND: A Turbulent Decade in the Lives of Three American Families.
By J. Anthony Lukas.
Knopf. 672 pages. $19.95

Reviewed by
BARBARA EHRENREICH

The news coverage showed angry whites stoning school buses, black children guarded by long lines of helmeted policemen, and, in one Pulitzer Prize-winning photo, a white youth charging a black man, who was already lying beaten on the ground, with the pole of an American flag thrust forward as a weapon. This was not Arkansas or Mississippi; it was Boston—the birthplace of abolition, the city black writers once thought of as "the Paradise of the Negro." And the most visible, best-organized bigots were not red-necked sheriffs; they were devout, patriotic women who once, in a tense confrontation with the Boston police, attempted to sing "We Shall Overcome."

Common Ground tells the story of school desegregation in Boston from the death of Martin Luther King, Jr., in 1968 to the death, ten years later, of the dream that brave man represented. In a journalistic tour de force, J. Anthony Lukas constructs his story out of the raw material of three families' lives: Joan and Colin Diver, educated young liberals of Yankee descent; the family of Rachel Twymon, a poor black woman outnumbered by her problems but sustained by her church and her vision of a genteelly integrated world; and the family of Alice McGoff, an Irish Catholic widow and mother of seven who becomes a leading activist in the antibusing organization ominously named "Powder Keg."

The families are not here to provide "human interest" to what might have been a dusty chronicle of thwarted reform. No person, family, neighborhood, or institution enters Lukas's narrative without trailing hundreds of years of history. The McGoffs' story takes us back to Ireland in the nineteenth century, when rebel "Ribbonmen" terrorized the local gentry on behalf of the starving Catholic peasantry. The Twymons' history goes back to slavery and the first mass demonstrations by the freed but landless slaves.

It is this obsessive piling on of detail, these repeated loops back into the past, that give *Common Ground* its awesome narrative power—as if some dark, building force had propelled the three families into parts they were assigned to play.

Until Judge Arthur Garrity ordered the Boston schools desegregated in June 1974, the McGoffs of nearly all-white Charlestown and the Twymons of the South End slums might as well have lived in separate cities. Even staunch liberals had misgivings about the part of Garrity's desegregation plan that required busing between the disparate neighborhoods. Not only were racial tensions high—especially since the 1973 incident in which a group of black youths burned a young white woman to death—but Charlestown High was the kind of school that could have made even the NAACP think twice about desegregation: it occupied an ancient building with no cafeteria; many of the teachers were bigots; and its academic track record was as poor as that of many underfinanced black schools.

No one, of course, proposed that blacks be bused to affluent schools in the suburbs, where "two-toilet" Irishmen like Judge Garrity lived. This fact reinforced Charlestown's long-standing sense of grievance. "The Town" had been a dumping site for prisons, asylums, and highway construction rejected by better-off communities; yet, Charlestown had an indomitable sense of community, centered on the Church, the taverns, and traditions such as "looping," in which a boy established his manhood by stealing a car in Boston and leading the cops on a mad chase through Charlestown, while the citizens cheered him from the sidewalks. To a "Townie," high school was not a portal to upward mobility but a place where you might star briefly as a letterman or a prom queen before settling down to a four-dollar-an-hour job and a baby a year.

For Alice McGoff, the most unsettling event of the 'sixties had been Vatican II. Only when Garrity ordered desegregation, and the Town was threatened by *(Continued on page 498)*

Barbara Ehrenreich *is a fellow at the Institute for Policy Studies, in Washington, D.C.*

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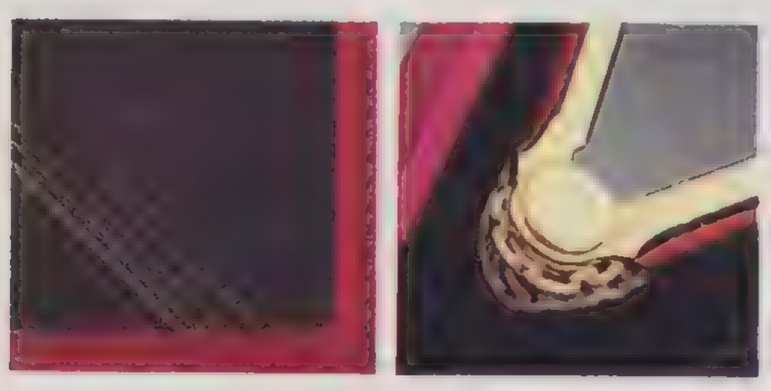

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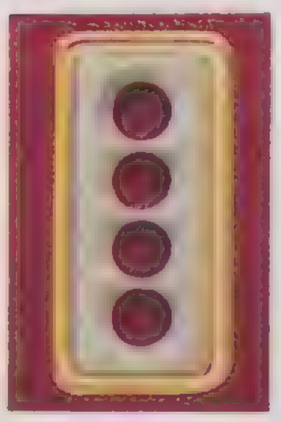

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Talking about Books

(Continued from page 492) an invasion of "niggers," did Alice swing into her own version of 'sixties activism. The model, ironically, was often the civil rights movement: "If Martin Luther King could do it," the antibusing forces liked to say, "so can we." Alice and her neighbors bought themselves white tam-o'-shanters and blue jackets with "Powder Keg" embroidered on them in birthday-cake writing. They marched, they sang, they sat in; they organized themselves into "Living Rosaries": a group of women wearing one color would be "Hail Marys," another would be "Sorrowful Mysteries," and so on.

It was easy to sneer at these polyester protestors, not only because of their racism, but because they were frumpy, overweight. When Alice and her friends attended a statewide women's conference (to raise the issue of "forced busing"), she found the women on the stage, with their *Town and Country* tweeds and Pierre Cardin scarves, looking down at her with such undisguised contempt that, for a moment, the air was knocked out of her. Then she thought, "I may be poor. But I'm still a Kirk [her maiden name]."

In the end, no one triumphs, and only the McGoffs and their neighbors even succeed in getting their point across. In 1972 the Boston schools had been 60 percent white; in 1976 they were 44 percent white. The schools that had once been segregated *de jure* by Boston's racist School Committee were now segregated *de facto*, as white students drifted away to parochial schools, to the suburbs, or simply off into the streets. Meanwhile, young liberals like the Divers are abandoning their own personal integration effort: having moved into the South End as pioneering gentrifiers, they are finally driven out by black crime. They go through torments of guilt about leaving, just as they had earlier when they had used political pull to keep their son from being bused out of the neighborhood.

As for the Twymons: Rachel's faith in God and peaceful change do not hold up against the temptations of the streets. Her daughter Cassandra suffers intolerable loneliness when she is bused to Charlestown High, and eventually runs away from home. Two sons become muggers for a time; and a third, Freddie, kidnaps a young white woman and rapes her repeatedly, sadistically, and with vicious ingenuity. Rachel is devastated; it does not help that the white woman was a member of an antiracist group that had helped defend Rachel's sister's new house, in a borderline area, from attacks by white hoods.

Any one of these people's stories, taken as a snapshot news item, would be unspeakably sad; with hundreds of pages of Lukas' meticulous reporting, and the hopes of so many generations behind them all, *Common Ground* rises above bad news to the stature of tragedy. I began to wonder whether Lukas realized that the weight of so much history would have the force of doom, so that the ending seems inevitable and the future all but foreclosed. We—or at least those of us who still regard citizenship as a responsibility and a challenge—read history to learn how to do better next time, not to have our hearts broken.

It would be easy enough to conclude that *no* change is possible, that all reform efforts must crash against the iron grid of class and race, and that good intentions invariably father bad results. Lukas could have taken steps to fend off the more despairing conclusions. He might have followed up on Ray Flynn, a former ally of the antibusing activists who has become a liberal, and an energetic, popular mayor. Or Lukas might have given a little more voice to men such as John Kenneth Galbraith and Robert Coles, who warned at the time that to pit one group of the poor against the other was to invite disaster.

But these are quibbles in the face of a monumental achievement. If Lukas has his own judgment to make, he reserves it for the final paragraph, in which Colin Diver, working with dogged precision, erects a white picket fence around his new home in the suburbs. He will have space now, and safety, but he has given up his citizenship in the "city upon a hill," that richly imperfect, always half-built and half-crumbling vision of a just and humane America.

VENUS IN KIMONO: Junichirō Tanizaki, one of Japan's greatest modern novelists, is best known here for his epic love song to Osaka, *The Makioka Sisters*. Now, what was Tanizaki's first major novel, **Naomi** (Knopf)—a bitter and salacious story of a man destroyed by sexual addiction—is finally appearing in translation. Naomi, at first a timid café hostess, blossoms into an erotic despot under the loving care of her engineer husband Jōji. Jōji narrates the story, and his odd frankness, his emotional openness make *Naomi* compelling.

When it was first published in 1924, *Naomi* was so scandalous that it was suppressed; nevertheless, it was so fiercely popular that bohemianism became known as "Naomi-ism." Typical for its time, *Naomi* is drenched with ambivalent admiration for the West: the tyrannical object of desire is said to resemble America's Sweetheart, Mary Pickford. —MARION ASNES

SLOW-MOTION PICTURES: "At the age of thirty-five he finds himself daydreaming constantly, remembering his past with such clarity it's like going to the movies." The character here, from a story in Frank Conroy's new collection, **Midair** (E.P. Dutton), has been thinking about eating strawberries at a formal country luncheon years ago; a few pages later, his car is hurtling into an abutment on Manhattan's east side highway after a ludicrous game of "chicken" with a mysterious woman. And so does the author, in most of these eight stories, commute between memory and desire, the disappointments of life and the seductiveness of death.

When Conroy's memoir *Stop-time* was published in 1967, it was praised for its novelistic candor, lack of self-pity, distinguished prose. In these stories, the writing is as clear and cool as a Beethoven bagatelle, as sensual as a Ron Carter bass solo. The dark aspects—the moments of brutality, recklessness, betrayal—have the inevitability of dreams and are as rich with meaning. Nothing is wasted. —TRACY YOUNG

("Books" continued on page 500)

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Talking about Books

Lipstick on Her Collar

JEALOUSY. By Nancy Friday. Morrow. 576 pages. $19.95

Reviewed by DAVID HELLERSTEIN

"Are you jealous?" Nancy Friday, that esteemed voyager into the jungles of the human unconscious, asks her interview subjects, poking microphone forward to catch every hesitation and Freudian slip. If you say yes, she'll want all the juicy details. And if you say no, well then, you'll be accused of using those hoary Freudian defenses of projection (*she*'s the jealous one, that bitch, not me), or denial (who, me? I just keep her chained to the stove)—or maybe some newer ones, such as idealization or reaction formation. In any case, after a few more hours of conversation, you'll agree that, yes, you *are* jealous, and it's ruined your life.

Nor does Nancy Friday spare herself: The author of such staples of prurient browsing as *My Secret Garden* (women's sexual fantasies), *My Mother, My Self* (mother-daughter relationships), and *Men In Love* (gulp! men's sexual fantasies) reveals that she is the jealous woman *par excellence*. She takes us into her seamy 1960s relationship with Jack, a filmmaker. "He was the forbidden," she tells us. He taught her the joys of orgasm and marijuana and how to make love at lunchtime in the safety deposit viewing room of the Chase Manhattan Bank. But he had Another Woman, and, boy, was Nancy jealous. She even cheated on him with Parker, a filthy rich bisexual Britisher, before running off in a fit of pique to marry Jack's friend Bill.

The *really* jealous one, though, is Nancy's soul mate, a four times married, twelve times psychoanalyzed doctor, Richard Robertiello. But for almost six hundred pages he won't admit it. A sixtyish Peter Pan who dumps his girlfriends when they get too attached, Robertiello uses every ruse possible to avoid admitting he's the jealous type, and to tell Nancy in fatherly tones why she is. Nancy goes nearly every week to his East Side Manhattan office, where they have profound discussions, which Nancy thoughtfully has transcribed.

Here's a quote (Robertiello talking), taken more or less at random: "But the guy whom you've chosen to be this positive reflector, if you suspect he's withdrawing his attention—either in fact or in fantasy—it's a tremendous blow. Not because you're losing your narcissistic extension, but because he is your self-object."

Friday writes about her research in the way some impolite people talk at cocktail parties: "And then I said to my shrink, and then he said to me"—trapping you, the listener, for hours while everyone else has fun. So what if you wanted to skin your brother alive and marinate him in Tabasco sauce? you think, let's boogie.

It's too bad that *Jealousy* often reads like an unwitting monument to psychobabble: the subject is important, and little has been written about it, but the interesting things Nancy Friday has to say are lost in a sea of endless chatter. Anthropologist Lionel Tiger tells her, for instance, that jealousy is "an irreducible feature of any sexual selection," that it is basically a positive force, and that it is inherently greater in women than in men because women have a greater role in child rearing. Baby watcher Daniel Stern, M.D., believes that babies develop enough memory to experience "loss" as a psychological event before the age of nine months. British developmental psychologist Judy Dunn has found in her research on sibling relationships that jealousy and envy often are secondary in importance to nurturing and other positive influences.

Nancy Friday tackles Freud himself—the curious neglect of sibling relationships in his writings and his inability to tolerate rivals in the psychoanalytic movement, which she speculates may have arisen from his unresolved jealousy toward his own siblings. But most interesting is Friday's discussion of the work of the late British psychoanalyst Melanie Klein, for whom she feels a special affinity. Klein believed basically that the seeds of jealousy were not in the oedipal triangle but in the mother-infant dyad. At the root of jealousy is the infant's envy at the power of the breast, the mother, on whom he is totally dependent, whom he needs for nourishment, for survival, whom he hates for the power to withdraw and disappear—and whom he wishes to destroy, to bite, to demolish. Jealousy, in its more powerful, primitive forms, consequently takes its power from the rage of the hungry infant.

Nancy Friday's thesis, as far as I can make out, is that there are two kinds of jealousy. The first, which is more benign, is a type of signal—a woman who finds herself suddenly feeling jealous of her husband may be unconsciously picking up clues that he is having an affair. The second kind, which is more dangerous, is the possessive, destructive, Kleinian jealousy, which can cause monsters to erupt: Othello strangling innocent Desdemona, Jean Harris shooting Hy Tarnower. Benign jealousy is based on love; destructive jealousy is based on envy. As long as men have more power than women, as long as women do most of the child-raising, the destructive kind of jealousy will be perpetuated.

Fair enough. It's hard to disagree with Nancy Friday's findings—but not to feel that she could have got to the point a lot more quickly. Jealousy is an artful emotion, which causes its possessors not only to imagine the details of betrayal but to concoct elaborate schemes of revenge. As such, it practically cries for an elegant, brief, insightful book. *Jealousy* is none of these. Instead of selecting and organizing the highlights of her voyage, Nancy Friday shows us all the slides, tells everything in gory detail from day one. It shouldn't be any surprise if the lights come on to show most of the audience asleep. And those awake scratching their heads—certain that the big one's still out there.

WHEN SHE WAS GOOD: Doris Lessing ponders societies like some epic Watson who has finally turned the tables on Sherlock Holmes. "A brilliant solution, but rather shallow, don't you think?" he informs his arrogant, ever-present alter ego. "Let's begin again."

The Good Terrorist (Knopf) takes place in London, where a group of English leftists are working to set up a squatters' commune in a handsome, dilapidated house. The plot centers—quietly, then with escalating force—on their efforts to repair the place, build relations with each other, and make contact with revolutionaries in Northern Ireland. The twilight of the empire thwarts their ambitions. How can one be effective in a country where individuality has the status of a fetish; where class, like the unconscious, is most potent when least acknowledged; where the reflexes of power exist without the realities?

Thirty-six-year-old Alice Mellings is at the story's and the *(Continued on page 502)*

DAVE SHANNON

David Hellerstein, *a New York City psychiatrist and writer, has a book of essays and a novel being published next year.*

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Talking about Books

(Continued from page 500) commune's center. Alice must find balm for wounded egos, jobs for friends—and hiding places for explosives. "You spend your life exactly as I did," complains her mother, who doesn't know the half of it. "Cooking and nannying for other people. An all-purpose female drudge." Part of the novel's tension lies in the mixed emotions with which leftist parents view their biological and ideological offspring. Much of its strength comes from the way in which the ordinary is bound up with the cataclysmic. Habits, hunches, and small tasks color great events much as the accents the communards were born with color those they have adopted for politics' sake. Banalities mount into crises; morality-play identities blare forth, then subside into workaday personalities.

When Alice is finally left trying to fend off the dangerous and unwanted political advances of a Mr. Right and a Mr. Left, the title's ironies resound: the good terrorist, the good soldier, the good mother, the good girl. All are linked by a craving to be "good" according to the beliefs and the hypocrisies of the time. Whose beliefs and which hypocrisies? Even opposing ones can become hopelessly entangled. Lessing supplies no final answers, or rather she supplies so many, according to her characters' lights, that we must take account of all. —MARGO JEFFERSON

War of the Words

ORSON WELLES: A Biography.
By Barbara Leaming.
Viking. 608 pages. $19.95

Reviewed by BETTY FUSSELL

Behind a screen in Los Angeles' Ma Maison, the master conjurer is up to his old tricks. At seventy, the "monstrous boy," as John Houseman once called him, is now "this huge hill of flesh." Like Falstaff, Orson Welles has forsworn sack and harlotry for diet soda and a toy poodle, but he still commands the scene: he entertains, outrages, and seduces his biographer and us.

Even Welles's Falstaff is a fake. At Ma Maison, Welles pretends to negotiate with Barbara Leaming, the enemy who aims to get "Orson Welles *in life*," as if he had not invented himself full-blown. We watch him take control of the plot, the characters, the camera angles of this latest scenario of his life, while he casts the biographer in the role of narrator. He's a sly one, so he suggests that Leaming put herself in the story, like the reporter of *Citizen Kane* investigating the great man of mystery. "I think finally the biographer comes with a pistol and shoots the subject," Welles improvises. "There is a *wonderful* movie in it," as if anyone could shoot Welles except with a camera held by the master's hand.

There *is* a wonderful movie in this disguised

Orson Welles, the master conjurer still

SPRINGER/BETTMANN FILM ARCHIVE

autobiography, which is as much—in Kenneth Tynan's words—"a piece of pure theatrical megalomania" as Welles's own staging of *Moby Dick*. Here are the violations of the frame, the narrative interruptions, the reverse shots, and flashbacks that he sprang on us in *Citizen Kane*. Here is the staged conflict between biographer and subject—"*my* Orson and his Orson"—that obfuscates the controlling hand and eye of the director. Here is the star who gives himself all the good lines as he runs through his roles. He remembers being "Pookles" to "Dadda" Bernstein, an orthopedist from Kenosha, Wisconsin, who took an early and extraordinary interest in Orson's precocious talents; how he kept offering himself as "the boy you could have had" to Skipper, the decidedly heterosexual athletic coach at The Todd School; his life as "the Lillie Langtry of the older homosexual set" from his earliest childhood on.

Here is "Wonderboy Welles," who re-creates the world in his own image on stage, screen, and radio as a triple-threat producer, star, and director for the Federal Theatre, Mercury Theatre, and CBS radio, shocking the booboisie, fooling the nation with an invasion from Mars. Here is "Casanova Welles," who beds Hollywood's finest—Dolores Del Rio, Rita Hayworth, Judy Garland, Marilyn Monroe—and an endless succession of countesses and cuties in the backseat of his limo driven by "Shorty" the dwarf. "Not just one-night stands," says his admiring secretary Shifra Haran, "but afternoon stands, before-dinner stands and after-dinner stands."

Here is "Crazy Welles" after the box-office failure of *Kane*, playing out for Hollywood his own decline and fall in movies that others ultimately finished—*The Magnificent Ambersons*, *The Lady from Shanghai*, *Touch of Evil*—lest the wunderkind fail to live up to his own impacted image. "Considering what I thought of myself at fourteen," he confesses today, "I'm a mess!"

And here is Welles, the aging clown, charlatan, and mountebank, "a very funny man," as Gore Vidal has said, still conjuring. To get Welles *in life* is to get the vaudevillian of *Wonder Show* who saws Marlene Dietrich in half, or the trickster who confesses that Rosebud, the greatest secret in cinema, was Hearst's pet name for Marion Davies's most private part. As always, the trick's on us. *("Books" continued on page 504)*

Betty Fussell *is the author of "Mabel."*

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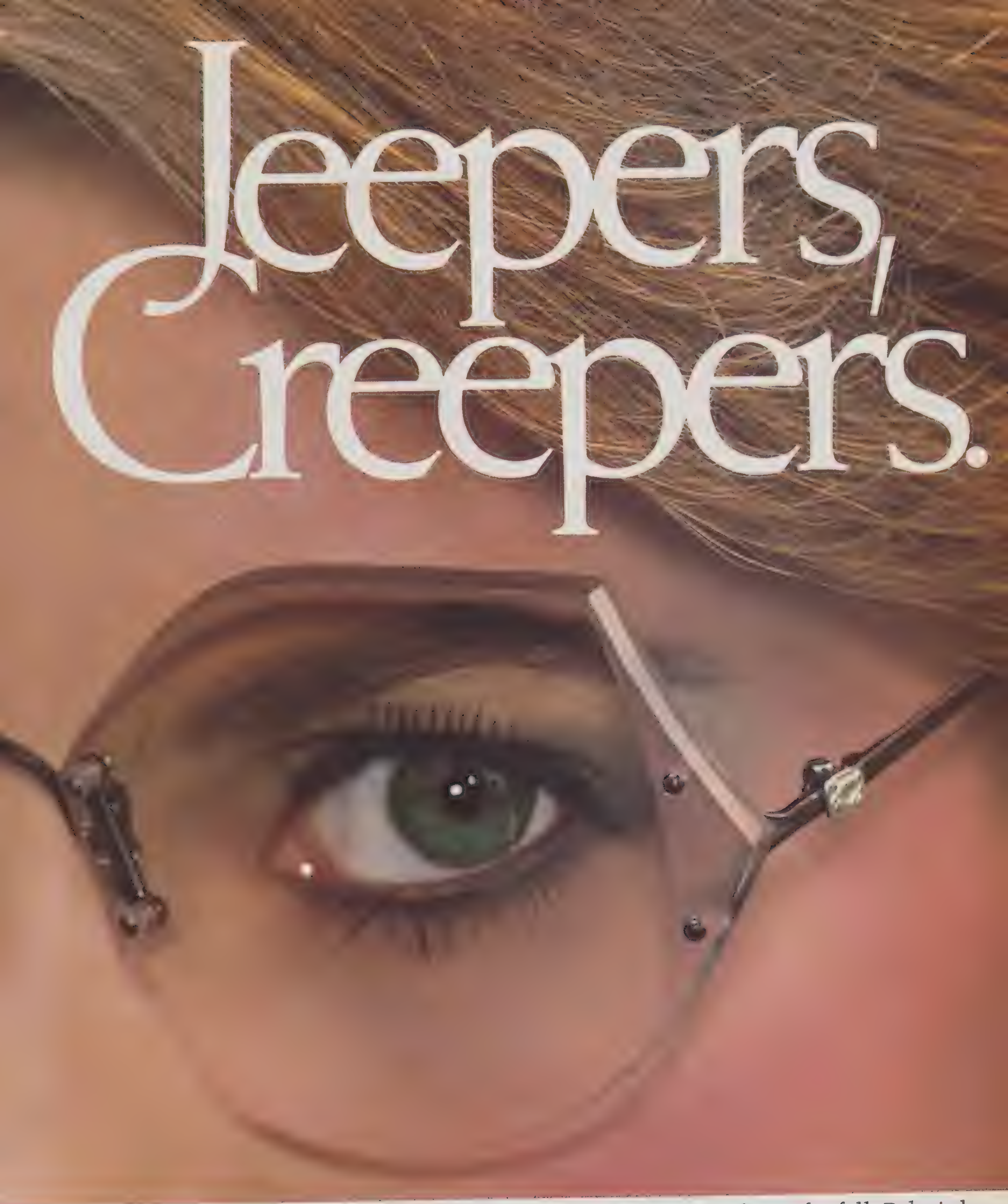

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Talking about Books

The Buddy System

JUST FRIENDS: The Role of Friendship in Our Lives.
By Lillian B. Rubin. Harper & Row.
256 pages. $15.95

Reviewed by ANN ARENSBERG

Among the Bangwa people of the Cameroon, parents assign best friends to children. In Germany, at a ceremony called *Duzen*, friends drop the formal *Sie* mode of address and start using the familiar *Du*. Among modern Americans, argues psychotherapist Lillian Rubin, friendship is a neglected bond: "there are no rituals, no social contracts, no shared tasks, no role requirements, no institutional supports of any kind, to bind and hold friends together."

Friendship in our society is hedged with an ambiguity and contradiction most clearly perceived in the differences between our relations with family and our connections with friends. Family have rights; friends merely have privileges. Who, for example, is usually the maid of honor or best man in a wedding? Invariably a sister or a brother, even when the couple have friends far closer to them than those siblings. We expect friends, even friends who are "like family," to step aside when our "real family" makes demands on us. When a couple marries and forms a new family, friends of long standing must take a backseat, and are often sacrificed on the altar of domestic stability.

There are words that describe every degree of kinship, but the language for describing the range of friendships is elusive and imprecise. "Good friends," "old friends," "just friends," "best friends": these phrases mean different things to everyone who uses them, including the partners in a particular friendship. The language reinforces our mystical sense of the permanence of family ties. We can risk conflict with kin more readily than we can with friends; since friends are not *obliged* to stick by us, friendships require a high level of care for their maintenance.

If family satisfies so many of our primitive longings, why do we need friends? Friends are crucial to our well-being, according to Lillian Rubin, because they are "central actors in the continuing developmental drama of our adulthood." In childhood and adolescence they provide a reference point outside our families by which we can judge and measure ourselves. After marriage, friends support our increasing desire for separateness, and allay our fear of being stripped of a personal identity.

Whether casual or intimate, friends help us to express aspects of ourselves that are still unrealized, and to affirm parts that do not conform to the norms by which we were raised. One friend calls on our intellectual capacities; another taps the hidden extrovert in us. One offers a model for career change; another is the sister we never had. Some friends cross our lives briefly, but our closest friends are those who weather many passages with us, who reflect and validate our evolving selves. Without friends, our growth and individuation might well be aborted. Friends serve our lifelong progress toward maturity in ways that families never can, since family tend to see us as we were, not as we are becoming.

A major contribution to the literature of adult development, Lillian Rubin's book dramatizes the importance of friendship. In a society whose inhabitants live long, divorce frequently, and raise few children, the nuclear family can no longer meet all our complex needs for intimacy and companionship. Rubin's study of friendship leaves our perceptions irrevocably altered, with the result that "our sense of the 'appropriate' distinctions between friend and kin [are] no longer fixed unthinkingly in custom."

Ann Arensberg's *second novel, "Group Sex," will be published in the spring by Knopf.*

DIRTY LINEN: "Life is long and wild and there is usually a point where it makes you crazy. That's natural," says one who knows in Lee Smith's new novel, **Family Linen** (Putnam's), the saga of a straggling family that has more than its share of craziness. Take, for example, daughter Sybill: after a visit to her hypnotist, Bob, she raves about her mother's killing her father with an axe one thundering night. Later, she sneaks into a fellow condo-dweller's apartment and shoves her face into his sock drawer, "burying her face in the sweet dark little mounds of his rolled wool socks." Dirty linen is more like it.

Or another sister, Myrtle, immersed in a torrid affair with an exterminator, who dresses up in his pest-control suit and space helmet for her. And there's Fay, whose voice repeats tones of love and violence in a magnificent garble of *National Enquirer* headlines, *All My Children* plots, and matchbook-cover ads.

In Lee Smith's earlier *Oral History*, Ora Mae "sits in her chair making a brown and yellow afghan in the star pattern, her fingers busy, busy, busy." Now we're handed the legacy of a crazy quilt—the star pattern is lost, the hands patch discordant themes. A story comes tumbling out, disgorging mystery. —SUZANNE HART

("Books" continued on page 506)

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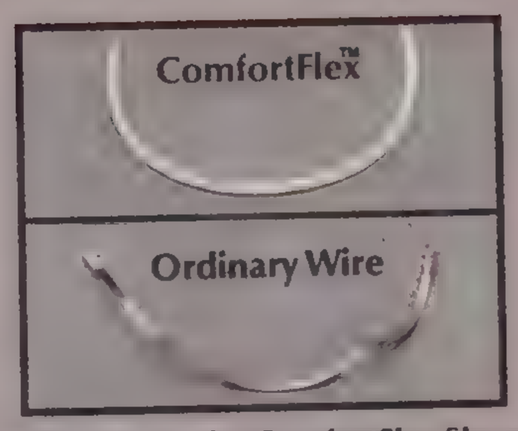

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Talking about Books

TO WRITE IS TO WRITE: Over lunch in Paris a boorish American literary agent asks a European writer to "explain your story in three sentences," and brings on a flood of memory, philosophy, history, psychology, and eroticism reported in nearly infinite detail by various voices in several literary styles.

This is Gregor von Rezzori's **The Death of My Brother Abel** (Viking), the fictional autobiography of a middle-aged European screenwriter who eloquently explains for nearly six hundred pages why he cannot write the novel he is, in fact, writing. Thousands upon thousands of sentences later, the reader understands the writer's dilemma: it is his love of words. He lives for them. He lives on them. (While trying to explain why he cannot produce a three-sentence synopsis, the writer will require nearly two pages to describe the agent's ingestion of a mouthful of pâté.) He cannot write his long-awaited book because he cannot stop writing it. Every word may bring him closer to the truth without which his book will not be worth writing. And as long as time continues to pass, there is always more to write about, to examine for the presence or absence of truth, as well as more time to find more ways of telling what has already been written.

The novel is Von Rezzori's Proust-like attempt both to contain and to illuminate a subject beyond question. The subject is his hero's life: a European whose native country, Bessarabia, has ceased to exist in the contemporary world; a man with a way of life and a set of values that were first smashed by Hitler and are now rapidly being forgotten in an increasingly Americanized Europe; a lover of women whose endless copulations bring him neither love nor peace of mind.

It is a large and fascinating matter, and Von Rezzori is an exuberant teller of stories. Indeed, there cannot be many writers more generous with the extended metaphor than he, and for the most part, he brings off his ambitious conceit with style, wit, and a voluptuous sensibility. Fond memories of a luxurious boyhood as the son of a mistress to Edwardian millionaires include a digression on why the real, culturally differentiated Europe died in the ashes of World War II and why the self-confident indulgences of those millionaires made them the natural heirs of the old pre-World War I aristocracy. A walk across Paris produces an essay on why France is the last authentic European nation left in the twentieth century and why, for the same reason, the French are the most infuriating of peoples. In postwar Germany the writer sees a young woman whose impeccable manners cannot conceal her enormous hunger. He falls in love with her because he has never before watched someone consume food with her whole body.

There is no "Brother Abel" to fit the title. If the writer is Cain, the "death" is perhaps the actual death of his German friend and editor who has patiently and enviously waited nineteen years for the never-completed masterpiece. Perhaps it is the accumulation of the writer's former selves, which he has left behind while neglecting his work to pump out cheap screenplays that have financed a remarkably unsatisfactory life. Perhaps it is the passing of the Europe in which he was born, which promised so much more than the "Yurop" in which he peddles treatments to "producer-piglets" in return for living expenses largely squandered on prostitutes.

Gregor von Rezzori, an exuberant teller of stories

This is a novel richly European in its judgments and characters. If it is at times maddeningly verbose, it is nearly always worth the patience it requires. —ALAN FRASER

LOOKING FOR MR. HOMEBODY: Macon Leary, protagonist of Anne Tyler's newest and near-perfect novel, **The Accidental Tourist** (Knopf), is a travel writer who cannot bear to leave home and whose guidebooks help like-minded American business travelers pretend they haven't. "I am happy to say that it's possible now to buy Kentucky Fried Chicken in Stockholm," he reports. At home, Macon is an obsessive systematizer, probably fancying that he can insulate himself from the untidy meanderings of fate.

He can't, of course. Macon's twelve-year-old son, Ethan, is trapped in a hold-up at a Burger Bonanza; the robber, like Macon, a man who attends to the details, murders the witnesses, Ethan among them. Deserted by his wife, his leg broken, Macon muffles his grief by sinking back into his original family fold as one would into an overstuffed and slightly musty divan. Soon he is a member of his brothers' and sister's nightly routine: a round of "Vaccination" (a card game they'd invented as children) and the polite correction of one another's grammar.

Salvation appears in the bizarre personage of Muriel Pritchett, a dog trainer. Surely one of Tyler's ripest creations, Muriel is a "divorsy" who wears "a blackish lipstick that showed her mouth to be an unusually complicated shape—angular, like certain kinds of apples."

Tourist's characters are so extravagantly dotty, so tenacious in their quirks, that in the hands of a less meticulous writer, they might have dissolved into parody. Tyler leavens them with generosity and forgiveness, and they breathe bright, teeming life. —DEBORAH MASON

("Books" continued on page 512)

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LEATHER

NEW YORK

PHOTO: CHRIS GBUR • ART DIRECTOR HELEN LEPAW

Talking about Books

DERAILED FROM THE FAST TRACK: "For the most part, they found it to be as alien as it is natural to men," writes Liz Roman Gallese of the career exploits of the eighty-two women in the Harvard Business School class of '75. Their stories, as presented through those of six "typical" women in **Women Like Us** (William Morrow), provide a disturbing look at careers careering off the fast track.

As sexual aliens in corporate America, these women aren't achieving what men do. As a result, and as "new women," they face painful personal dilemmas as well. Tess "has it all," except for sex with her husband. Holly ponders extramarital affairs. Martha drops out to adopt a child. Phoebe dabbles at consulting, and is abused by her husband. Mary Pat, after leaving her alcoholic lover (and three jobs in six years), is born again. Only Suzanne, an asexual career-buster, seems to have a shot at winning the corporate CEO game.

They seem a long way from having it all, or much of anything.

Unfortunately, Gallese's first-person narrative is repetitive, intrusive, and inappropriately bitchy ("she would have looked far better had she bothered to put on some makeup"), and she provides little analysis or fresh insight into the unsolved dilemmas of marriage versus family, or making it in a man's world. But the women's own voices ring remarkably true. Their confessions pose questions that beg for answers: Is corporate America irrevocably male? Does the class of '75 represent a transition generation whose recent feminism is unable to overcome a lifetime of sexism? Is the class of '85 more at home in the boardroom, or is succeeding at home and at work a procrustean bed?

An incredible sense of ennui and betrayal pervades these stories. One imagines lost hopes as the end-product of women's viewing their professions the way a previous generation looked at love: a one-shot lifesaver after which . . . happily ever after. The resulting unfiltered composite—disillusionment, isolation, superficial pleasures, sexual disorientation, and emotional fatigue—may well set back answering "what does woman want?" another half century.—**Evelyn R. Fine**, *who received her MBA from Harvard in 1978, lives in Houston and is currently at work on a first novel.*

NEWS OF THE RIALTO: **Caracole**, a novel by Edmund White, Vogue's contributing editor in Paris, and the author, most recently, of *A Boy's Own Story*, will be published this month by Dutton. Crown is publishing **One of My Very Best Friends**, a second novel by Vogue's special projects director for beauty and fitness, Shirley Lord. Her first novel was *Golden Hill*.

OKAY, FESS UP: if you had been one of Cinderella's stepsisters, mightn't you have cut off your toes, too—not so much to land the prince but to get your hands on those glass slippers, a bargain at any price? Shoe obsession is *not* a feminist issue; according to Mimi Pond's **Shoes Never Lie** (Berkley), it's a sign of health. A new pair of red pumps can cure menstrual cramps, prevent the onset of shoe anorexia, stave off shoe death. Remember, the phrase "too many shoes" is an oxymoron. —S.B.

Mimi Pond, Shoes Never Lie

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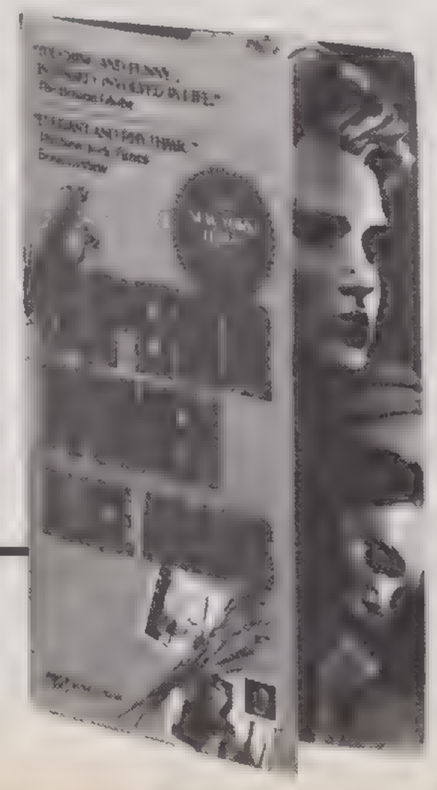

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California's Ridge Vineyards rubs elbows with the best of French châteaux—thanks to the grand genius of its vintner who creates his reds with slow perfection and unerring good taste **By Martin Gersh**

The Ridge Vineyards red wines are ample-bodied, bold in their thrust, exceedingly complex, with densely concentrated fruitiness, outstanding refinement of texture, and surpassing charm. So alluring is their aroma even as young wines that many consumers seem quite able to enjoy drinking them years before their best taste characteristics have had a chance to develop fully.

Soft-spoken, modest, and scholarly, with a truly cosmopolitan palate, Paul Draper, the winemaker of Ridge Vineyards, is the only Californian I know who has a passion for the most formidable, intellectually stimulating European reds such as Bordeaux's Château Montrose, the Burgundies of Pierre Bourée, and Italy's Barolo Riservas. This sophistication as an oenophile is reflected in his extraordinary creativity as a world-class vintner. Given full responsibility for the production of all the Ridge red wines in 1970, Draper became the winemaker a year later, and eventually one of the principal owners of that celebrated winery atop Monte Bello Ridge in the Santa Cruz Mountains south of San Francisco.

The eleven Cabernet Sauvignons assessed below belong to an elite group of Bordeaux and California Cabernets that comprise the longest-lived wines of their type made since 1970. In California, besides those of Ridge, I would include the Diamond Creek Vineyards and Mayacamas Vineyards Cabernets, along with the Reserve Cabernets of Cakebread Cellars, Clos du Bois, and Sebastiani Vineyards; in Bordeaux, Châteaux Latour, La Mission-Haut-Brion, Montrose, and perhaps a handful of others. And although I have singled out his Cabernets for special commendation, let me say at once that Draper's Zinfandels and the Petite Sirah reviewed here are, without exception, absolutely first-rate—like the Cabernets, big, sturdy, multifaceted, intensely flavorsome wines.

Having learned about each wine's vinification from conversations with Paul Draper, I shall name a few factors that account for the general excellence of all the Ridge Vineyards reds. First—and most basically—an impressively low grape yield from vines that frequently are quite old. (By keeping the yield down, a winemaker's ability to produce full-bodied, luxuriously fruity, tannic, slowly evolving wines is dramatically increased.) As not more than three tons of grapes per acre is the goal usually pursued by vintners desirous of making the finest red wines, it was exciting to hear that out of the twenty Ridge reds surveyed here, more than half fell within the range of 1.1 to 2.5 tons, and just one at above three tons per acre.

Draper's wines receive the longest period of grape-skin contact during their alcoholic fermentation that I have ever heard of for California wines—eleven to fourteen days for his Zinfandels and twelve to eighteen days for the Cabernets (fifteen to eighteen for the top-of-the-line Monte Bellos). Very few of the great châteaux in Bordeaux could have matched this at any time during the past fifteen years.

Finally, all the Ridge reds, regardless of their price category, benefit from extensive aging in small, fifty-gallon American oak barrels, followed by substantial bottle aging at the winery before their release for sale. The Zinfandels listed here, as well as the splendid Petite Sirah, had up to two and one-half years of overall aging, the Cabernet Sauvignons from slightly under three to four years.

I can't resist adding a word or two about the Ridge Vineyards labels, which I find to be among the neatest and most attractive of their kind, presenting us with the grape composition of each wine plus a dated statement by Paul Draper assessing that particular wine and its style. The moment you set eyes on a Ridge bottle, you sense that you are in the presence of a very classy product—which indeed happens to be the case.

RECOMMENDATIONS

Ridge Vineyards Reds

California Zinfandel 1982 (Howell Mountain) An uncommonly stylish, moderate-to-large-bodied young Zinfandel with a delicate, faintly smoky cassis-like flavor element and an enchanting sweet finish. Vintage rating: Very Good. Best drinking: for the next 14-15 years. Aeration: 9-9½ hours. $6-$7.

California Claret 1981 Although created from 62 percent Zinfandel and 38 percent Petite Sirah grapes, this polished, discreetly fruity wine is wholly Cabernet Sauvignon in style—most admirable! Vintage rating: Very Good. Best drinking: for the next 10-12 years. Aeration: 6-6½ hours. $6-$7.

California Zinfandel 1981 Full-bodied, deep, with a luscious black raspberry-like fruit aspect displaying chocolaty nuances—an opulent wine made from 80 percent Zinfandel and 20 percent Petite Sirah grapes. Vintage rating: Very Good. Best drinking: for the next 10-12 years. Aeration: 6-6½ hours. $6-$7.

California Zinfandel 1981 (Paso Robles) A distinguished bottle—well put together, with gracious boysenberry-like fruitiness. Vintage rating: Very Good. Best drinking: for the next 11-12 years. Aeration: 6½-7 hours. $8-$10.

California Zinfandel 1981 (Geyserville) Finely made, of commendable size, with a rich red raspberry-like fruit component enhanced by a trace of prune. Vintage rating: Very Good. Best drinking: for the next 10-12 years. Aeration: 6-6½ hours. $9.50-$10.50.

California Zinfandel 1981 (San Luis Obispo County) Characterized by reserved Zinfandel varietal fruitiness, this is a praiseworthy, surprisingly subtle wine. Vintage rating: Very Good. Best drinking: for the next 11-12 years. Aeration: 6¼-6¾ hours. $7-$9.

California Zinfandel 1981 (York Creek) Full of strength, with a wonderfully concentrated fruit aspect and silken texture—a remarkable example, dynamic yet mysterious. Vintage rating: Very Good. Best drinking: for the next 12-14 years. Aeration: 7½-8 hours. $10-$12.

California Cabernet Sauvignon 1981 (Napa County) Definitively Bordeaux in manner, featuring classic Cabernet varietal fruitiness—a captivating, tightly knit wine of imposing stature. Vintage rating: Very Good. Best drinking: for the next 16-17 years. Aeration: 7½-8 hours. $11-$12.

California Cabernet Sauvignon 1981 (Tepusquet) Made from a blend of 87 percent Cabernet Sauvignon and 13 percent Merlot grapes, this is a marvelous bottle, strikingly reminiscent of a great Pomerol such as Château Trotanoy, possessing satiny texture and a terrific purple plum fruit constituent. Vintage rating: Very Good. Best drinking: for the next 14-16 years. Aeration: 7½-8 hours. $9-$11.

California Cabernet Sauvignon 1981 (Mendocino) A neatly structured, lively yet seductive Cabernet exhibiting a pungent black currant fruit aspect with a little tang to it. Vintage rating: Very Good. Best drinking: for the next 14-15 years. Aeration: 7¼-7¾ hours. $8-$10.

California Cabernet Sauvignon 1981 (Jimsomare/Monte Bello) Resembling that handsome Saint-Julien, Château Ducru-Beaucaillou—with three-quarters of its grapes deriving from Ridge's Jimsomare Vineyard and the remainder from its Monte Bello Vineyard, this is an utterly ravishing, titanic red table wine that has a benign berry-like fruit component. Vintage rating: Very Good. Best drinking: for the next 20-22 years. Aeration: 9-9½ hours. $13-$14.

California Cabernet Sauvignon 1981 (Monte Bello) An elegant, smooth, exceptionally pretty wine of admirable finesse, whose piquant fruit *(Continued on page 518)*

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ridge vineyards reds

(Continued from page 514)

presence is graced with a long-lingering aftertaste. Vintage rating: Very Good. Best drinking: for the next 19-20 years. Aeration: 7¾-8¼ hours. $24-$26.

California Petite Sirah 1980 (York Creek) Of impressive scale, stylistically akin to an excellent Côtes-du-Rhône such as Hermitage or Côte Rôtie—suave, delicious, lavishly fruity, with a blackberry-like flavor element. Vintage rating: Very Good. Best drinking: for the next 11-12 years. Aeration: 4½-5 hours. $9-$10.

California Zinfandel 1980 (Shenandoah) Stunning in every way—cohesive, revealing slightly tart red raspberry fruitiness as well as the potential to age gracefully for a goodly number of years. All these Ridge Zinfandels provide a classic textbook illustration of the heights this grape can achieve in the hands of an artist like Paul Draper. Vintage rating: Very Good. Best drinking: for the next 11-13 years. Aeration: 7¼-7¾ hours. $8-$10.

California Cabernet Sauvignon 1980 (York Creek) Dazzling—an extraordinarily concentrated Cabernet of vast scale and depth, with a sumptuous cassis-like fruit constituent. Vintage rating: Very Good. Best drinking: for the next 17-18 years. Aeration: 7½-8 hours. $14-$16.

California Cabernet Sauvignon 1980 (Spring Mountain) Displaying a well-nigh perfect synthesis of all its taste elements, this is a beautiful, fascinating wine. Vintage rating: Very Good. Best drinking: for the next 17-18 years. Aeration: 7½-8 hours. $14-$16.

Santa Cruz Mountains Cabernet Sauvignon 1980 (Monte Bello) Totally French Médoc in style—a brilliant creation with well-defined Cabernet Sauvignon varietal fruitiness. Vintage rating: Very Good. Best drinking: for the next 20-22 years. Aeration: 9-9½ hours. $24-$26.

California Cabernet Sauvignon 1977 (Monte Bello) A remarkable if somewhat eccentric wine—incredibly youthful, somber, more than a little smoky in its plum-like fruit presence, truly memorable. Vintage rating: Very Great. Best drinking: for the next 21-23 years. Aeration: 7½-8 hours. $45-$55.

California Cabernet Sauvignon 1971 (Monte Bello) Very much like the supremely great Graves, Château La Mission-Haut-Brion, and completely its peer—urbane, showing pinpoint concentration in its lovely red cherry-like flavor aspect. Vintage rating: Excellent. Best drinking: for the next 12-14 years. Aeration: 2¾-3¼ hours. $70-$80.

California Cabernet Sauvignon 1970 (Monte Bello) Bold and monumental, vibrantly fruity, taking its rightful place alongside the Mayacamas 1970 as one of the two greatest California Cabernets I have known from that excellent vintage. Both wines are the equal of any 1970 Bordeaux First Growth in terms of overall quality and aging capability. Vintage rating: Excellent. Best drinking: for the next 12-14 years. Aeration: 2¾-3¼ hours. $70-$80. ▽

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food in vogue

Preserving the scents of a summer herb garden . . . truly light enticements: streamlined salad dressings

By Barbara Kafka

In fashion and fashionable magazines, there is a marked tendency to rush the seasons. In the stifling, prickly heat of July, we read about fur coats and hairy wool. As a writer about food, I am tempted to go with the flow but cannot. For eaters, cooks, and gardeners, Labor Day does not instantly herald fall. The weather is still warm enough for crisp greens, cool things. Unfortunately, seemingly light salads often contain treacherous concealed calories in the dressing. While I love fruity, aromatic olive oils with fresh lemon juice, some salt, pepper, and perhaps a sprinkling of herbs—my favorite dressing from childhood—I have to admit, it is fattening. I first started playing with low-fat dressings in my book *American Food and California Wine*, where I came up with a flavored buttermilk dressing. I considered it delicious, which encouraged more experiments.

As I thought about the technical problems of creating dressings that coat the salad leaves without using oil—the main calorie culprit—and that have intensity of flavor, I moved in two directions: dressings that were based on low-fat dairy products, many of which, like yogurt, provided some of the desirable acid tastes; and dressings based on juices typically thickened with very low-calorie plain gelatin. All of these are generously seasoned; all improve with some time for the flavors to ripen, blend, and develop.

I hope this mini-series of diet dressings makes late summer through Indian summer healthier and better. The dressings keep, if refrigerated, for at least a week. They are great to have on hand for last-minute salads.

TIMOTHY STREET-PORTER

Lovely heaping of Shrimp Oriental from The China House hints of sweet and sour and spicy

The gardens are still demanding attention and pleasure-giving in September. No one has convinced them that it is time to turn the page to another growing season. *Herbs*, by Emelie Tolley and Chris Mead (Clarkson N. Potter), reminds us that the herb garden is at its most effulgent; that now is the time for picking, enjoying, cooking, drying, making jellies, and possibly preparing next year's garden. The book includes clear instructions for all of these activities. The hundreds of splendid color photographs of English and American herb gardens provide joy for the gardener (albeit potential sadness that my garden will never look so lush, so pristine) and an almost unbearable temptation for those who have a little sunny land to start their own herb garden.

This is an ambition worth fostering. No other sort of garden gives greater rewards. It perfumes warm air, has a rich variety of color and shape in leaf and plant, pleases the grower with immediate and long-term tastes, and it endures. No wonder that cloister, manor house, and cottage all cherished herb gardens—from formal and knotted to higgledy-piggledy wedged in among flowers and grasses. This book also provides helpful advice, plans for various styles of gardens, lists of growers, and visual inspiration. Good luck.

The luxury of your own herb garden: storing, cataloguing, and hoarding the harvest

I have always seen myself as a scholar even when others see a sybarite, so I was more than ready to jump on the bandwagon of a relatively new organization, The Culinary Historians of Boston. Imagine the joy of feeling that it is a virtuous discipline to indulge in the reading of centuries-old cookbooks, wondering and learning about the lives lived, the societies inhabited, the economies submitted to through the evidence of recipes.

Recently, potential culinary historians from nearly every academic discipline, as well as from the media and the more conventional culinary world—mounted a conference of the dedicated from all over the country. Britain's Alan Davidson, who runs the Oxford Symposium on culinary history, and New York City's Karen Hess, editor of *The Martha Washington Cookbook* (University of Virginia), were *(Continued on page 523)*

CHRIS MEAD

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(Continued from page 520)

the pioneering godparents. Their program covered papers and discussion groups on the widest possible assortment of subjects from a discussion of the provenance of a thirteenth-century codex in the Copenhagen library collection to the anthropological development of Cornish pasties into a regional specialty of Michigan. Radcliffe's Schlesinger Library, which has a fabulous culinary collection, cosponsored the event with the Culinary Historians of Boston.

Barbara Wheaton, a notable scholar and prizewinning author of *Savoring the Past: The French Kitchen and Table from 1300 to 1789* (University of Pennsylvania Press), and Patricia M. Kelly put together a bibliography of the culinary books in the Schlesinger, Widener, and Houghton (Harvard) collections that is invaluable. It can be yours for a $17 fee (a bargain) payable to Radcliffe College (Schlesinger Library, 10 Garden Street, Cambridge, MA 02138).

If the bug really bites you, join the organization at the above address (cost: $25). For a whole growing list of specialized stores and services that provide culinary catalogues, write to me at Vogue c/o Reader Service, 350 Madison Avenue, New York, NY 10017, and I will supply a list. Rare books have become expensive as a hobby or study, but so satisfying. Remember that the Library of Congress, The New York Public Library, The New York Academy of Medicine, and Cornell University, Ithaca, New York, have great public collections that you can use.

Some issues ago, I introduced you to a new—to me—favorite restaurant in San Francisco, China House. When I was there recently I asked the owners, the Chungs, to share a recipe with me. After long consultations between the smiling head chef (interpreted by two young, eager assistants, two Chungs), a photographer, and me, we decided on an unusual, simple, and delicious dish. There are multiple cooking procedures—typical of Shanghai—but they are short.

A mildly spicy dish with a Shanghai mixture of a hint of sweet and sour, these shrimp are easy to cook and addictive. Do the frying before the company comes, the final sautéeing just before eating. Blue, green, or yellow plates are a good complement.

The Chungs are opening a second restaurant, more centrally located in San Francisco at 2237 Powell Street, that should be bustling at lunch. I wish them well. Selfishly, I welcome another place to get their food.

China House Shrimp Oriental

(four first-course servings)

16 shrimp, 36-40 count per pound
1 egg white
3 tablespoons cornstarch
2 tablespoons lemon juice
1 tablespoon sugar
1 tablespoon vinegar
1 cup peanut oil
4 cloves of garlic, chopped
1 teaspoon chili oil

Shell and devein the shrimp and rinse in cool water. Gently squeeze the shrimp (6 to 8 at a time) dry between two sheets of paper towel four to six times. Set aside.

Combine and mix well the egg white, cornstarch, and ½ tablespoon water. Bathe the shrimp thoroughly in this mixture.

Heat a wok over a high flame and then carefully pour in the peanut oil, reserving 2 tablespoons, and heat the oil to 450° F.

On a large Chinese strainer, place two or three shrimp—not touching—at a time. Lower into the heated oil. Fry for about 1½ minutes or until the shrimp turn pink. Continue until all shrimp are cooked. Drain shrimp on paper and reserve the oil for another use.

Clean wok. Heat the wok over high heat, add reserved 2 tablespoons oil, garlic, chili oil, lemon juice, sugar, vinegar, and 1 tablespoon water. Bring the mixture to a boil. Place the shrimp in the hot sauce and sauté for about 1 minute. Serve hot.

Yogurt, Parsley and Scallion Dressing

(two cups)

1½ cups low-fat plain yogurt
1 cup loosely packed scallions, cut in 1-inch pieces
1 cup loosely packed parsley leaves, chopped after measuring
½ cup lemon juice, freshly squeezed
Salt
Pepper

In the bowl of a food processor fitted with the steel blade, process ½ cup of yogurt, scallion pieces, and parsley, until the mixture is smooth and turns a bright green. Pour the parsley-scallion mixture into a bowl and stir in the remaining yogurt. Slightly underseason with lemon juice, salt, and pepper. Allow to sit at room temperature for ½ hour before serving. Taste again and correct seasoning if necessary.

Low-Calorie Pseudo Pesto

(one and one half cups)

1½ cups loosely packed fresh basil leaves
½ cup loosely packed flat-leaf (Italian) parsley leaves
½ cup lemon juice, freshly squeezed
1 tablespoon salt
2 teaspoons freshly ground black pepper

In a food processor fitted with the steel blade, process basil and parsley. In a thin stream as if making a mayonnaise, add the lemon juice and ¾ cup water. Season sparingly with salt and pepper. Allow to sit for at least ½ hour before serving. (Keeps three to four days refrigerated.)

Buttermilk Dressing

(one cup)

½ cup buttermilk
2 tablespoons cider vinegar
¼ cup olive oil
½ teaspoon salt
Freshly ground black pepper
3 drops Tabasco sauce
¼ teaspoon celery seed
⅛ teaspoon Worcestershire sauce

Combine ingredients. Taste and correct seasoning if necessary. ▽

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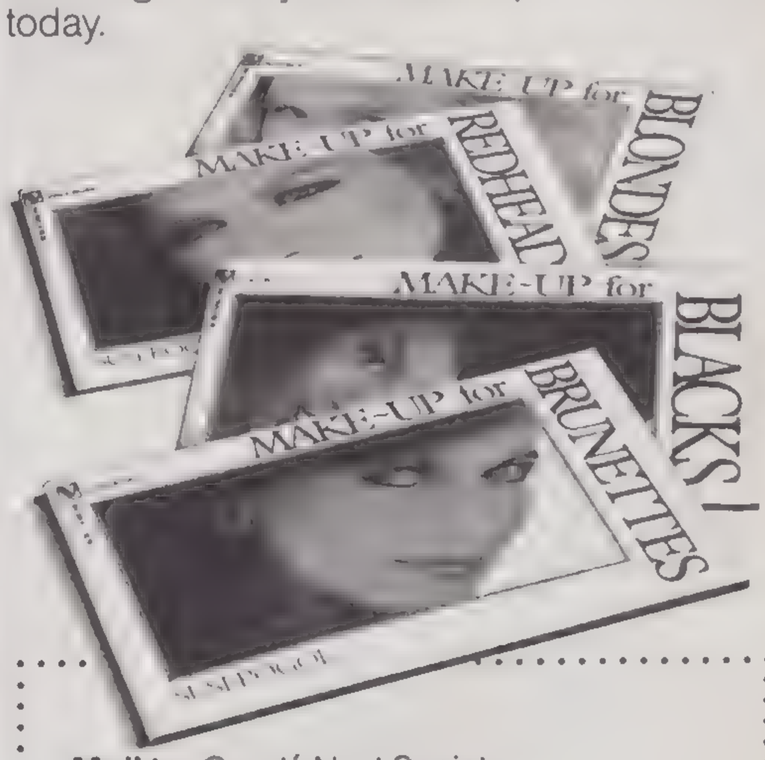

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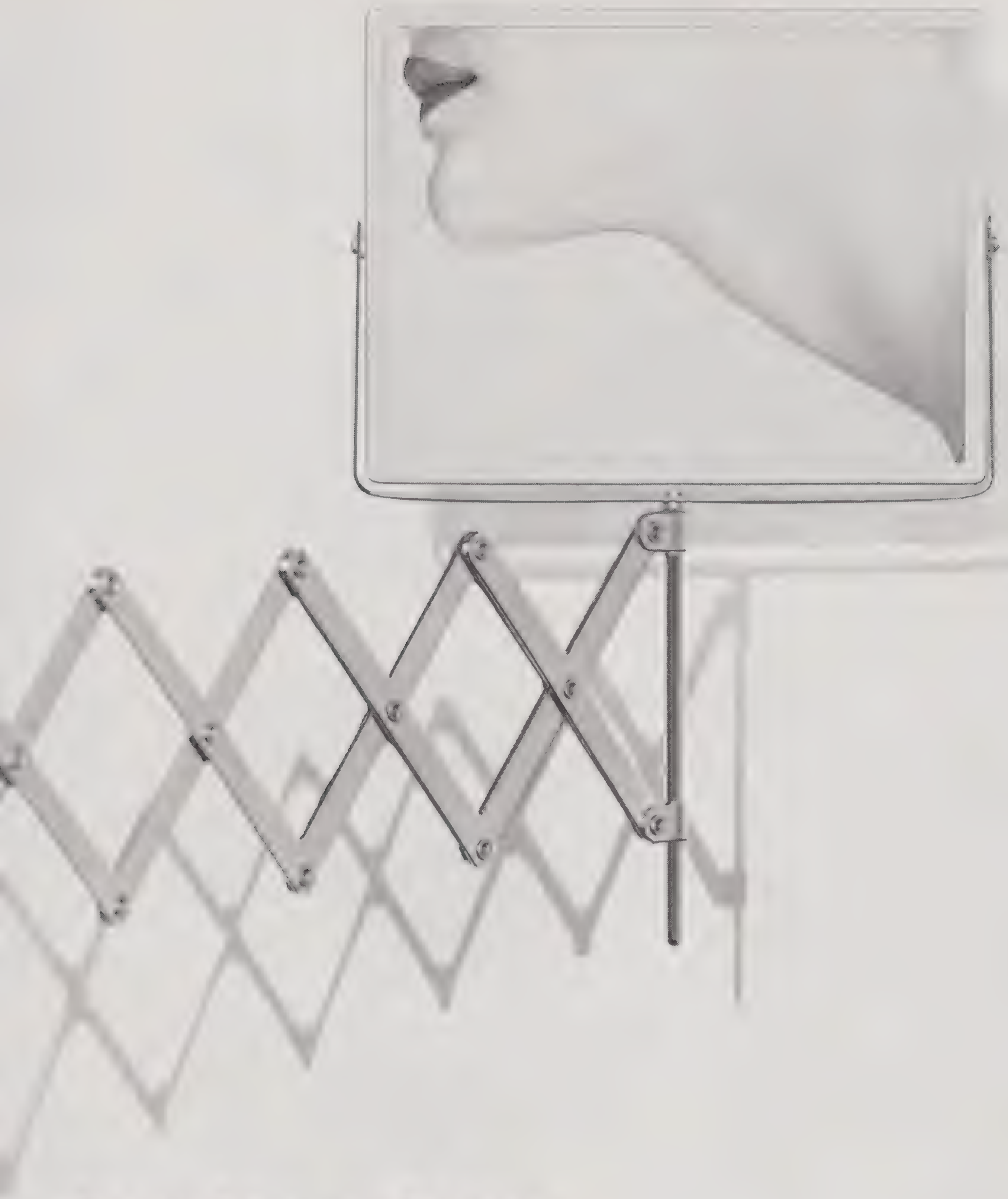

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by New York's Mädderlake

By André Leon Talley

Remember Holly Golightly's invitation for drinks at "6-ish" in Truman Capote's *Breakfast at Tiffany's*? The raucous din of any number of people jammed into an apartment, upbeat music, the tinkle of swizzle sticks and glasses held head-high to avoid almost inevitable collisions, women dressed in chic swimsuit-back black dresses and frothy cocktail hats: It was the prototype of the cocktail party. The genre hasn't radically changed since then.

As the season begins anew: "It should always be a crush, a feeling of people crushed together, flowers amassed and arranged in an equally crushed arrangement, and lots of crushed ice in my vodka Martini or orange juice with Campari," says Carolina Herrera, inveterate partygoer and New York City-based designer of luxurious ready-to-wear. "Really densely crowded cocktail parties are the most amusing. Otherwise, they're too much like deadly wedding receptions." For Herrera, who easily accepts cocktails as a useful way of life for both business and quick social obligations, some of her pet peeves: "canapés that drip. And fish hors d'oeuvres with Champagne."

Restaurateurs Tina and Michael Chow entertain everyone from interior designer Andrée Putman to fashion's Karl Lagerfeld in their eggshell-colored New York City drawing room. The setup: elaborate Baccarat crystal decanters on a lacquer tray that is always situated on their Ruhlmann Makassar ebony sideboard.

"The decanters sometimes have navy blue satin ribbons tied around them," explains Tina Chow. "But then I go through a moment when it becomes pieces of string holding cardboard tags to identify choice drinks such as rose liqueur from China." For music, "guests can play duets on the baby grand"—a sleek Ruhlmann Art Deco piano—"or Charlie Parker tapes."

Interior decorator Mario Buatta considers music as important as the collection of antique Belgian beer glasses he uses for white wine at his cocktail parties. "It should always be soft piano or quiet jazz music coming from speakers in an adjacent room—not to interfere with conversation."

Bringing life to rooms, tables, even window sills: *Flowers Rediscovered* (October, from Stewart, Tabori & Chang) by Tom Pritchard, Billy Jarecki, and Alan Boehmer, of New York City florist shop Mädderlake. The book's breezy chapters include the conditioning of flowers, creating of arrangements, notions of inventive containers (at Mädderlake, wood crates are often used as flower holders). An unexpected luxury from gardens: eggplant blossoms worked with charm in flower arrangements.

SHEILA METZNER, JOHN DUGDALE, ROBERT PEDERSEN

onboard: the indian train

In the year of India, with festivals across the U.S., opulent Indian style is being focused on in fashion, art, textiles. The entertaining heritage? In ancient Indian times, for special celebrations, tiny seed pearls crushed and served in silver bowls were digested with honey. Today, inside Umaid Bhavan, the stately palace of the Maharaja of Jodhpur, among the 347 rooms are eight dining rooms, separate English and Indian kitchens, a banqueting hall for three hundred.

On a somewhat smaller scale, right: the Maharaja of Jodhpur's wood-paneled private rail coach, built in the 'twenties and still in use, is set up with an informal tea for the Maharaja's visitors and passengers. Other cars from the original 1923 private train, today, can be rented for view-of-another-world entertaining and/or travel.

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living

Looking homeward: NYC's Whitney Museum weighs bounties of American design. Is "homegrown" better? By Barbara Plumb

The most ambitious survey of U.S. domestic design from 1900 to the present ever mounted in a museum, *High Styles: Twentieth-Century American Design*, opens this month at NYC's Whitney Museum of American Art. A departure for the Whitney (which has no permanent collection in the decorative arts), the show evolved from the museum's interest in crossovers by artists into furniture design—a path American architects have long been treading. "It's the revolution in public consciousness about design and architecture that sparked the exhibition," says Lisa Phillips, the associate curator who conceived and directed the show.

Viewers will be excited by the extraordinary variety and originality of Design, U.S.A., as well as the rapid-fire changes over the years—from the austerity of Frank Lloyd Wright in the 1900s to the biomorphic revolt in the 1940s, and the zoned kitchens and patio furniture in the 1950s. One fascinating aspect of the show is the inclusion of a variety of vernacular objects, such as Mission furniture, which weren't considered high style in their time but from the perspective of 1985 are now considered to be so.

Architect Robert Venturi (above) created the inventive, lively installation for the Whitney Museum's "High Styles" (Sept. 19-Feb.16). (1) Frank Lloyd Wright conceived the oak dining table and chairs for the Joseph W. Husser house, Chicago, 1899. (2) Vase, which looks American Indian, is made of silver, copper, and turquoise, came from Tiffany, 1900. (3) Artist-craftsman Russel Wright revolted against Bauhaus-machine esthetics, designed this primavera wood armchair with sculpted armrests, pony-skin seat. (4) Industrial designer Walter Dorwin Teague created modern 1930s radio, streamlined fins. (5) Crafts of the 1960s reflected renewed interest in Art Nouveau. Witness Dale Chihuly's free-form blown-glass flask with iridescent gold finish and a gold stopper, 1968.

ZZIE HIMMEL KATHLEEN CULBERT-AGUILAR MICHAEL RADTKE ILLUSTRATION: KAZU YAMAZAKI RONALD BAXTER SMITH

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living

American vernacular:

modern classics

make their way

from museum to shops

That taste changes is a given, proved repeatedly in *High Styles: Twentieth-Century American Design* at the Whitney Museum. Many designs that were acclaimed by public and critics alike when they were produced have slowly—and sometimes sadly—faded from public availability. But other furniture and objects out of production for years, and assumed to be goners, are now alive and well and being snatched up by today's shoppers. Meanwhile, some newer pieces in the show on the market less than ten years continue to prove their popularity; while others, hot off the drawing board, make their public debut.

From museum to home with a NYC shop in between: (1) Out of production since 1973, this classic 1944 coffee table by Isamu Noguchi has been reintroduced by Herman Miller. Identical supports carved in ebony or walnut balance a glass top; $1145, through designers. (2) Austere chair by architect Steven Holl combines aluminum with leather; $1075, designers at Pace. (3) Oil lamp, 1972, by Jon Wolfard, remains best of its time; $42.50, Lucidity. (4) Orbis desk lamp features ball joint, can rotate; $225, through designers at Ron Rezek. (5) Tape dispenser by Mel Evenson melds plastic, stainless steel; $15, Sointu.

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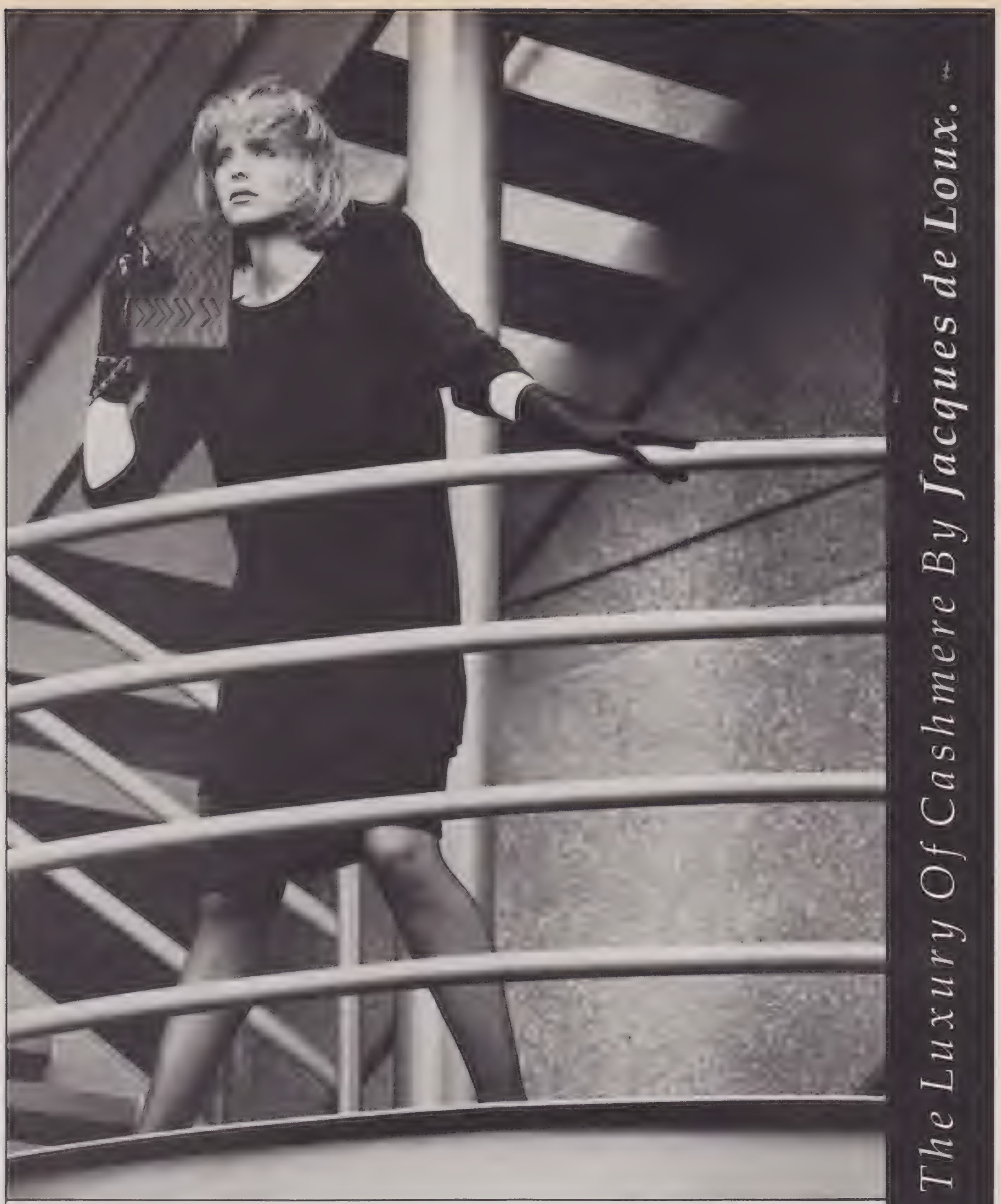

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Watch local advertising for a listing of all the special storewide events nearest you. Or call the store in your area for information or reservations.

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Monday, September 30
11:30 a.m.
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Downtown
Special Events Office
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(716) 325-6000

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of Onondaga County
Friday, September 20
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Hotel Syracuse Grand Ballroom
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(315) 446-9243

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Cleveland, OH

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The Cleveland Orchestra
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Severance Hall
Fashion Office
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Friday, September 6
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Adventures in paradise...Manhattan's millionaire museum...new luxury on Australia's Great Barrier Reef **By Richard Alleman**

Their names—Tahiti, Bora-Bora, Moorea, Rangiroa, Huahine, Raiatea, Tahaa—promise paradise; and for many who have seen them, these exotic French Polynesian islands are truly heaven on earth. Beginning December 21, it will be possible to visit *all* of the aforementioned islands year-round—on one extraordinary seven-day cruise aboard American Hawaii Cruises' 715-passenger S.S. *Liberté*. Carefully plotted to allow long, sunrise-to-sunset days ashore, these new Tahiti adventures will give passengers lots of time to sightsee, shop, bike, hike, water-ski, sail, windsurf—or just lie on the beach. Among the joys of the *Liberté* (formerly Holland America Cruises' *Volendam*, now in the final stages of a lavish $25-million redo) are closed-circuit TV movies in all cabins, two swimming pools, a casino, fitness center, American/Polynesian crew, plus experts on South Seas cultures and ecology. Cruises will depart from Tahiti's main city, Papeete, on Saturday evenings, return Saturday mornings. Prices range from $1195 to $1995 for cabins and staterooms; deluxe suites start at $2495. Special air/sea packages provide round-trip U.S.–Tahiti flights for under $400 from most North American cities. To find out more, see travel agent or page 551.

REEF CHIC

Off the northeast coast of Australia, the 1250-mile-long Great Barrier Reef is the earth's largest coral formation. Known for spectacular natural beauty, but not for luxurious accommodations, the Reef area now has a resort—Orpheus Island—that could well change its image. Reached by small plane or helicopter from Townsville on the Australian mainland, Orpheus is a lush private island of bright white cottages, jungly gardens, beautiful beaches—and never more than fifty guests. Besides glorious seclusion, Orpheus offers a pool, tennis, sail and motor boats; excellent food, wines. Write Orpheus Island Resort, Private Mailbag, Ingham 4850, Queensland, Australia; telex: 47434 REEFIS.

Too good to be true? In winter, a double room at the Sandy Lane Hotel on Barbados goes for close to $400 a day. Now through November 30, however, a sensational new package provides a whole week at the posh Sandy Lane—with breakfasts, dinners, greens fees, *and* round-trip Pan-Am flights between New York (or Miami) and Barbados—for just $840 per person! Ask your travel agent or see page 551. (The package is offered from other U.S. Pan Am gateways at a slightly higher price.)

One of the best daytrips out of Tokyo is to the twelfth-century capital Kamakura. Well known for its forty-four-foot-high Great Buddha, *above*, this enchanting small town, an hour from Tokyo by train, also has handsome pine-covered hillsides studded with Zen temples—plus an attractive downtown area with a long tree-lined main street of boutiques, coffee shops, and restaurants. Contact Japan National Tourist Organization, 630 Fifth Ave., NYC 10111.

FABERGÉ ON FIFTH

To see in NYC: the new Forbes Magazine Galleries at 62 Fifth Avenue—showcasing the eclectic collections of financial publishing tycoon Malcolm Forbes. Travel buffs will be highly intrigued by the museum's "Ships Ahoy" room, housing one of the world's largest flotillas of toy boats, many of them ocean liners. Another prize display, pictured above: eight gold-and-glass panels from the Grand Saloon of the "Normandie," glamorous flagship of the old French Line. The real star of the Forbes Galleries, however, is Peter Carl Fabergé, jeweler to the last Czars of Russia—with over two hundred of his dazzling jeweled objets d'art on view, including eleven Imperial Easter Eggs. Forbes's other gallery rooms contain U.S. presidential papers, toy soldiers, trophies, and changing exhibits of photographs. The museum is open Tuesdays, Wednesdays, Fridays, and Saturdays from 10:00 A.M. to 4:00 P.M.

Top photo: FRANK HOWE/F.P.G

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This year at Badgastein... an intimate look at the good life, the restorative pleasures of a classic European spa

By Despina Messinesi

Midtown marvel: Badgastein's thundering waterfall

"Have you had a face-lift?" friends asked me after my summer holiday in Badgastein, Austria. Definitely not—but the question was proof that the fortnight in the small spa resort had paid off. In my memory, the habitués of unpretentious Badgastein had been kings, emperors, maharajahs, statesmen, Europeans listed in the Almanach de Gotha, and world-famous artists. Cradled in ten-thousand-foot snowed mountain peaks, the town is wedged in an Alpine valley narrow as a crack. Skyscraper-tall green-black evergreens dwarf even the high-rise hotels, and the guest houses cluster on sheer slopes. At one end of the main street—roughly four blocks long—a small stone bridge perches above a thundering waterfall. Bouncing from rock to rock, the mighty cataract with its Wagnerian roar foams and steams.

A few blocks on, my car pulled up at the Elisabethpark Hotel. Wilted after an overnight flight from New York connecting at Salzburg and depressed that my luggage had strayed to Zurich, I welcomed the concern and sympathy of the staff. "Your suitcases should arrive in Salzburg at 6:30 this evening," said the concierge. "Have a rest. We shall send luncheon up to your room whenever you wish. If you are taking the cure, we can make an appointment for you with the spa doctor for this afternoon."

Relieved of responsibilities and decisions, I followed a rose-cheeked receptionist to my room, toddling through long passageways covered with Oriental rugs, past a handsome hand-painted Austrian armoire and a terrifying stuffed black bird, then entered a tiny elevator that took us to the third floor. Opening the forest-green door to my room, I gasped at the grandeur of the mountains framed by two huge windows. The room itself was a dream of glossy wooden floors and white walls, monk-cell bare except for a gilt sunburst above the four-poster bed. It was quiet.

Wearing the hotel's terry robe, I immediately fell into bed, under an eiderdown whiter than fresh snow, and sank onto two of the biggest feather pillows I had ever seen—one was the width of the bed, the other six inches smaller. When the concierge telephoned a little later about my physical checkup, the mountains were wrapped in a violet-blue haze. As I watched, they shrank and disappeared from view.

Eager to get going on the spa program—said to be beneficial for tension, back problems, aching bones, and high blood pressure—I marched off to the special spa elevator at the other end of the corridor. (At European spa hotels, a robe is the accepted dress for guests going to and coming from treatments.)

Obtaining the doctor's prescription—a daily swim in the heated pool, plus a therapeutic mineral bath alternating with underwater exercises—I began immediately with a thermal bath. (The healing properties of the water at Badgastein's hot springs are thought to come from its heat and from traces of minerals and entirely harmless radioactivity.) The temperature was perfect as I stepped in. When the timer went off after ten minutes, I climbed out, found a towel in a heated container, and returned to my room. Doctors recommend at least an hour's bed rest after treatment.

Although I was only briefly in the thermal bath, I was as relaxed as overcooked spaghetti when, at 6:30 P.M. on the dot, the concierge reported that my suitcases had turned up in Salzburg. Should he send a car to fetch them, or should they come by overnight train? Since I had no intention *(Continued on page 546)*

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badgastein

(Continued from page 544)

Beyond Badgastein: the perfection, the beauty of an Alpine meadow

of unpacking that night (my one desire was to remain in bed and have some hot soup sent up), I told him that the train would be fine. The following morning, my wayward luggage was outside my door.

Each day at Badgastein had the perfection of a beautifully scripted vignette. At 8:00 A.M., I would start the morning by listening to the special radio station that transmitted world news and weather from Vienna, broadcast first in German, then repeated in French and English. Next came my spa routine, lunch, and then the day was mine.

In this high valley, every breath of air is like perfume. Viennese waltzes played by a serious young orchestra on the main square match the *fin-de-siècle* façades along the main street. Throngs of tourists and local residents crowd the sidewalks. Coachmen in tall Salzburger fedoras—Tyrolean hats are smaller—station their horse-drawn open carriages by the town bridge. Robust hikers in knickers and sturdy boots pass through main street as if wearing blinders. Young women dressed in the traditional costume—wide, swinging flowered skirts and aprons with tight-laced bodices and hot-pink or bright-blue ribbed stockings—are especially endearing when accompanied by little girls dressed in mini-replicas.

> *"'Have you had a face-lift?' friends asked after my visit to Badgastein"*

Europeans have always been fanatics when it comes to *la belle promenade*—and in Badgastein, walks are an obsession as well as a major feature of the spa program. Walking maps published by the town star cafés as rewards at the ends of the routes. My favorite promenades were the ones named after the royals who liked them not only for their beauty but for their *flat* terrains.

The Kaiser Wilhelm Walk, for example, goes through town, over the bridge, and out by the Straubinger Hotel, the oldest in Badgastein, where both Emperor Franz Joseph and Chancellor Bismarck stayed. On the hotel's outside wall, a framed engraving documents another regular visitor—Franz Schubert. Beyond the enchanting apricot-colored post office, the path continues through a birdsong-filled park that is the setting of the stately Kaiserhof Hotel, built on a bluff overlooking a glorious green meadow. Conveniently nearby is Schuh, an elegant *Conditorei* with pink velvet chairs and tempting pastries.

Vigorous hikers follow the trail to Grüner Baum, a resort of chalets with flowering balconies, spread on a lovely meadow—but I rode there by bus.

Each step on the Empress Elizabeth Walk is a fantasy—since much of it skirts a gurgling stream banked by grass. Named for the extraordinarily beautiful and tragic Empress Elizabeth of Austria (Rudolf, her only son, and his mistress died mysteriously in 1889), the Empress Walk is poignantly melancholic in late afternoon, when seen under the heavy shadow of trees. *(Continued on page 548)*

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V9

The Essential Time-Out.

badgastein

(Continued from page 546)

Besides my walks and my spa treatments, meals at the Elisabethpark hotel divided the day like chapters in a book. As both lunch and dinner menus were printed together, in one look I could plot dinner at lunchtime. I could also plot my calorie intake—since totals were listed next to each dish. After lunch, I lay in a chaise in the hotel's grandiose park feeling the potent rays of the sun.

At four, as if computer-programmed, I would head to Causerie, Elisabethpark's glorious pastry shop on the main street, linked to the hotel by a winding staircase. There, I would order an espresso, which came with cream served in a chocolate shell inside a fluted paper cup. To atone for my *gourmandise*, I would settle for a swim in the hotel's fabulous indoor thermal pool, framed in walls of windows. Floating on my back, I watched daylight turn violet. Hans, the spa's majordomo, was on the ready to wrap me up in heated bath sheets as I stepped out of the pool. After hair drying plus a hot-air blower on my back, a brief lie-down on a white chaise was relaxing

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in the womb-warm pool air.

My evenings started off with a drink in the cozy hotel bar, lit by tapers in ornate silver candelabra. As in most resort hotels where people stay for several weeks, guests are assigned to tables in the dining room. Prized corner tables are occupied by those who have been returning year after year; singles sit along a stretch of wall. People-watching is fascinating. On entering and leaving the dining room, guests, rather like royalty, nod ceremoniously as they wind their way past those seated at tables.

At the far end of the hotel, the Prälatur restaurant offers a change of scene and cuisine from the Elisabethpark's glass-walled main dining room. With a low vaulted ceiling, bleached wooden tabletops and banquettes, the Prälatur looks like a country inn—which is what it was around 1820. Waiters in tweed hunting jackets serve tap beer and hearty Austrian specialties. During August, when chanterelles are in season, they are sensational here, prepared with onions, parsley, chives, and dipped in egg batter for frying. For dessert: the Salzburger Nockerl, fluffy as a soufflé and so rich that one order is more than enough for two persons.

After dinner, when dog owners lead their prized pets on evening walks, the Elisabethpark lobby is a lively show. The hotel accepts small-sized canines, provides padded baskets for them, plus room-service meals on special trays. Another lively after-dinner attraction: the Badgastein *(Continued on page 551)*

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badgastein

(Continued from page 548)

Casino, located diagonally across the street from the Elisabethpark, where players stand three-deep around gaming tables under crystal chandeliers.

My days at Badgastein varied and drifted by swiftly as clouds. Lunching alfresco at the Bellevue-Alm chalet, I felt as if I were in a balloon floating over the spikes of evergreen trees and vibrant patches of meadows some one thousand feet below. The sun drilled through my bones as I feasted on Kaiserschmarrn, a sweet omelet concocted with plum compote and whipped cream.

For close-ups of the landscapes, I rode buses. Cows chomped serenely in sun-flecked meadows. The road often appeared blocked by granite mountain peaks veined with lingering snows: an optical illusion. Against this majestic backdrop, churches, some with tiny onion domes, others with needle-thin spires like those in New England, seemed small and vulnerable. Rocks anchored the shingles on weathered old houses, and turrets shaped like Moroccan birdcages or lanterns held bells to call the farmers in for meals. In my mind, each chalet was a blue-ribbon winner for fabulous flowering window boxes.

On a bus/walk trip to Böckstein, a pocket-sized town, the only sound I heard was that of the gardeners raking the gravel paths around a three-decker fountain with spouting griffins. Following a footpath along an energetic blue stream, I saw, on a small rise, a round pale-yellow Baroque pilgrimage chapel. Inside, beneath its frescoed ceilings of angels, one wall plaque was simply inscribed "Auf Wiedersehen." In its small churchyard are buried the workers who died between 1904 and 1909 during the construction of an eight-mile-long tunnel through the Alps to this valley.

Beyond the chapel, a downhill path landed me at the Cafe Haas, a white and chocolate-brown chalet hotel with balconies so jammed with flowers they almost sagged. The hotel's peaceful garden café—guests were off on their respective afternoon walks—was perfect for a coffee break along with a pastry shell oozing with blueberries.

After a little more time spent poking around this enchanting town with a row of rickety old brown wooden houses being restored, I boarded a bus to Badgastein, returned to my cozy temporary home at the Elisabethpark Hotel. The next day was Sunday. Church bells rang furiously, clashed with one another as if in competition. Sunday is a day of rest: no cures, no crisp breakfast rolls—instead, wonderful raisin cake.

Whether on a Sunday or a weekday, the key to a Badgastein cure is simply being in this lovely valley with its gentle climate, pure Alpine air, and strong sun. And better still, the aftereffects of a visit to this Austrian resort town continue and endure even in the electrifying New York metropolis.

a spa for all seasons

In Badgastein, the summer season peaks in July and August; September–October offers lovely weather, fewer tourists; and winter brings skiers—especially during the Christmas holidays and then again from mid-January to the end of March.

In this 3500-foot-high valley, sunning, spa-ing, and skiing go together. The Gastein area has seventy-eight miles of cross-country ski trails and 145 miles of downhill runs (the eleven-mile Angertal run is one of the longest in the Alps). There are fifty-six ski lifts, three cable cars—and many hotels provide shuttle services to the slopes. A boon to browsers and après-skiers: in winter, Badgastein's sidewalks are kept clear of snow by its thermal underground springs.

Getting to Badgastein? Pan Am flies nonstop from New York to Munich's international airport; from there, Badgastein is about a two-and-a-half-hour drive. Or fly to Salzburg (via Frankfurt or London) and Badgastein is just an hour away by car. Train service is especially convenient—thanks to an order, proclaimed seventy-six years ago by the late Emperor Franz Josef, that all express trains must stop at Badgastein. They still do—from Trieste, Istanbul, Athens, Vienna, Innsbruck, and Munich. For details, *see below*.

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2 ☐ KAMAKURA, JAPAN: "Fuji, Hakone, Kamakura and Nikko: Side Trips from Tokyo"—from the Japan National Tourist Organization
3 ☐ HOLLYWOOD, CALIFORNIA: A colorful "Hollywood Map" brochure from the Hollywood Chamber of Commerce

WHERE TO STAY

4 ☐ ELISABETHPARK HOTEL, Badgastein, Austria
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New Hollywood mural, Old Hollywood stars

travel

Hollywood as history: a new guidebook rediscovers the world's movie capital

By Richard Alleman

Hollywood. No other city in the world has inspired so many fantasies—and, for travelers, delivered so much disappointment. Too many people who go to Los Angeles looking for the Hollywood of their fantasies return home instead with memories of high-rises and freeways, parking lots and shopping centers. Nevertheless, an extraordinary thing happened here: The Movies. Fascinated with L.A.'s movie past, I set out to track down what was left of that world—the films, the stars, the glamorous decades that not only shaped Los Angeles but powerfully influenced how America saw itself and how the world viewed America. When I began my search, people constantly told me that there was nothing left, that everything had been torn down. A great deal is gone—but the surprise is just how many movie landmarks and historic sites still stand. Equally encouraging is the number of individuals and groups in L.A. who are committed to preserving their city's—and our country's—unique heritage. Here, from "The Movie Lover's Guide to Hollywood," a few of my discoveries. . . .

THE HOLLYWOOD MUSEUM
7051 Hollywood Boulevard

Opened in May of 1984, this is a gem. The collection—assembled from the studios, the Western Costume Company, as well as from important private collectors—has been thoughtfully curated and displayed and includes rare costumes, props, set pieces, lobby cards, posters, stills, and studio portraits. Classic movie theme songs provide background music as visitors check out treasures such as Kim Novak's working-girl sweater dress from *Vertigo,* Marilyn Monroe's super-seductive *Seven Year Itch* gown, and Joan Crawford's thirty-five-pound basic black-beaded dress, designed by Adrian, from *The Bride Wore Red.*

Top props are a chandelier from Rick's Café in *Casablanca,* the time machine from *Time After Time,* Liz Taylor's Cleopatra throne, and an alien head from *Close Encounters of the Third Kind.*

BUTTERFIELD'S
8426 Sunset Boulevard

Lush vegetation camouflages a pleasant patio restaurant that lies about fifty feet below the noise and traffic of Sunset Strip. According to legend, the great American actor John Barrymore once resided in a bungalow on this hillside—and today the tiny guesthouse of Barrymore's former property now forms the dining room of Butterfield's restaurant. On the walls are vintage photos of Barrymore and of Errol Flynn—who is said to have lived in the guesthouse for quite a number of months. Where else but in Hollywood can you have dinner in Errol Flynn's bedroom?

"DOUBLE INDEMNITY" HOUSE
6301 Quebec Street

"It was one of those California Spanish houses everyone was nuts about ten or fifteen years ago—this one must have cost somebody about thirty thousand bucks." So speaks Fred MacMurray as the insurance investigator who falls in love with Barbara Stanwyck in Billy Wilder's classic 1944 film, *Double Indemnity.* The house—where MacMurray and Stanwyck cooked up and carried out one of the most famous murder plots in screen history—sits on a quiet corner in the Hollywood Hills and would cost many more bucks today.

(Continued on page 554)

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hollywood as history

(Continued from page 552)

THE OZZIE AND HARRIET HOUSE
1822 Camino Palmero Drive

This is where Ozzie, Harriet, David, and Ricky Nelson really lived while they were portraying the ideal American family in their popular 1950s TV series. A pleasant upper-middle-class dwelling, it fit the Nelsons' screen image so well that their television house was modeled after it. Ozzie and Harriet were still based in their Camino Palmero home when Ozzie died in 1975. Harriet sold the house and moved out several years later.

ENNIS-BROWN HOUSE
2607 Glendower Avenue

Of all the fantastic concrete-block houses that Frank Lloyd Wright built in Hollywood during the 1920s, the Ennis-Brown house is the most spectacular. The massive Mayan marvel enjoys a prized hillside location and can be seen from many points in the Hollywood flatlands. Possibly because it is so easy to see (and to photograph), the Ennis-Brown house has wound up in a number of movies. The place is said to have inspired the mysteriously Moderne Hungarian castle in the first picture to pair Boris Karloff and Bela Lugosi, Universal's 1934 horror classic, *The Black Cat*. It was the ultra-chic mansion of art director Claude Estee in Nathanael West's *The Day of the Locust*. More recently, Harrison Ford, starring as a twenty-first-century bounty hunter in *Blade Runner* (1982), lived and loved inside this 1924 L.A. landmark. The house is a private residence but tours are given. Write Trust for Preservation of Cultural Heritage, 2655 Glendower Ave., L.A., CA 90027.

The Ozzie and Harriet house

VAGABOND THEATRE
2509 Wilshire Boulevard

This may be L.A.'s best revival house. Showing everything from the earliest of silents to the darkest of *films noirs,* the Vagabond frequently presents "legendary screen stars in person" as part of the program.

VENICE HIGH SCHOOL
13000 Venice Boulevard

Standing in front of the Art Deco main building of Venice High School is a stylized sculpture of three dancing figures. An art instructor at the school designed the statues in the 'twenties to represent the Physical, the Mental, and the Spiritual. A football player posed for the Physical, a pretty girl with a high academic average modeled for the Mental, and another young woman—with an especially lithe body—inspired the Spiritual. The whereabouts of the first two models are anybody's guess. Miss Spiritual is another story. Her name was Myrna Williams and she was said to have been embarrassed about the statue and asked that her identity be kept secret. Somehow the cat got out of the bag—especially once Miss Williams changed her last name and started making pictures at MGM. Today, movie lovers can catch Myrna Loy as the sophisticated Nora Charles in her classic *The Thin Man* films and as a teenager in front of her alma mater. *(Continued on page 556)*

Star graduate: statue of the young Myrna Loy outside Venice High School

Left: JOHNSON REASEARCH ASSOCIATES; *above:* RICHARD ALLEMAN

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hollywood as history

(Continued from page 554)

FALCON LAIR
1436 Bella Drive

Falcon Lair is one of the most isolated estates in Beverly Hills. And in 1925, at the height of his popularity, Rudolph Valentino wanted to get as far away from his adoring—and often annoying—fans as possible. Falcon Lair—named for his film *The Hooded Falcon*—was to have been Valentino's dream house, "as near to ideality as you can find in a place," he wrote to a fan magazine at the time.

Alas, like so many Hollywood dreams, the Benedict Canyon mansion never lived up to its owner's idyllic expectations. For one thing, by the time he moved in, his marriage to his second wife, Natacha Rambova, had broken up. For another, the pains in his stomach were becoming more frequent and more debilitating—a forewarning of the ulcer that would end the silent superstar's life the following year.

MAYAN THEATER
1044 South Hill Street

The Mayan has one of the most fantastic façades of any movie house in L.A.—perhaps in the world. Somewhere between a pre-Columbian temple and a wedding cake iced by a madman, the Mayan's exterior is especially dramatic at night when it is floodlit. The Mayan opened in 1927 as a legit theater with Anita Loos's *Gentlemen Prefer Blondes* as the premiere attraction. Some twenty years later, the Mayan had become a burlesque house and according to one source, briefly featured a showgirl who would become the "preferred" blonde of the century: Marilyn Monroe.

Movie lovers may remember the Mayan as the X-rated cinema where Jack Lemmon hung out in the R-rated film *Save the Tiger* (1972). Today, the Mayan is still X-rated—but its architecture deserves an Academy Award.

CLIFTON'S CAFETERIA
648 South Broadway

A night or an afternoon at the movies in downtown L.A. in the 'thirties also might have included a visit to Clifton's Brookdale Cafeteria—not just to eat but to keep all of the fantasy going. The main dining room has grotto-like walls, a huge forest mural, four tiers of balconies with rough-hewn tables and balustrades, a waterfall that cascades into a burbling brook, and a full-sized statue of a deer that watches over everything. Only the self-service cafeteria section at the rear of the restaurant seems considerably modernized. Also worth seeing is Clifton's *other* dining room upstairs: All done up in Gay Nineties style with chandeliers and red-flocked wall paper, it is a total departure from the neo-National Park decor below. Outside the building, a still-bright mosaic sidewalk pictures attractions—movie studios are among them—of Southern California.

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travel

The ultimate house in the country: an American couple finds there's no place like a home—in Provence

By Olga Carlisle

The Vaucluse according to former resident Paul Cézanne: his 1885 painting, "House in Provence"

INDIANAPOLIS MUSEUM OF ART

We knew we had to have it the first moment we saw it at the turn of the narrow road bordered by vineyards and big clumps of wild red poppies. The house was pale pink, of stone and crumbling stucco, with a roof of bleached Roman tiles. The courtyard was overgrown with fig, grape, brambles, enclosed by half-ruined roofless buildings which we immediately saw as studios and terraces. With its windows shuttered, Clos des Ramiers looked asleep against a cliff that could have been painted by Cézanne. An abandoned silkworm farm, it had not been lived in for at least forty years. When we entered and opened the creaky shutters, we saw that the view of the valley was magnificent—a tapestry woven of vineyards, fields, orchards, and pine groves reaching up to the red cliffs of Roussillon, the village commemorated by the sociologist Laurence Wylie in his *Village in the Vaucluse*. In the distance beyond Roussillon rose Mont Ventoux, where Pétrarque, the region's most famous inhabitant, had once had a mystic experience. A rich mixture of smells—thyme, rosemary, lavender, resin—floated down from the dry wilderness of pine, scrub oak, juniper, herbs, and ancient stone walls beyond the cliff.

It was love at first sight. My husband Henry and I both felt we were Prince Charming destined to reawaken the beauty of Clos des Ramiers—which means Doves' Enclosure, named for the wild doves that nestle above it in the cliff. For two American writers living at the time in Connecticut, the maintenance of a vacation house in Provence would be a challenge; but from that first glimpse of the house, in the early 'sixties, it was one that we were determined to meet. Over the years, the pleasure Clos des Ramiers has given us have far outweighed the occasional *crise*—the furnace to be replaced, the report of a terrace wall crumbling away in the November rains, an invasion of gypsy squatters—that is the peril of owning a house in a foreign country.

Our friend Edith *(Continued on page 560)*

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provence

(Continued from page 558)

Gay is the good fairy who looks after Clos des Ramiers when we are away. We had met this handsome woman who resembles Van Gogh's "L'Arlésienne" before we bought the house, when we were renting another in a nearby village. Married to a farmer who was the champion *boules* player in the valley, she worked as a postal employee and, we found, was highly regarded in the community. During our first year in the Vaucluse, the Gays' three bright, well-brought-up boys became our son Michael's playmates; and when we bought Clos des Ramiers, Madame Gay became its caretaker. To this day, she opens and closes the house for us and for our friends who use it in our absence. She takes pride in the smooth functioning of the house, pays the routine bills, and is on hand to deal with *crises*. Once or twice a year, when I get to Provence, we bring the accounts and the local gossip up to date over coffee or a dinner of sardines grilled with herbs over an open fire—a favorite dish of Picasso's, I am told, and of ours.

Our friendship with Madame Gay, important as it is, is not unique. Provence has an ancient benevolent culture, the Mediterranean openness to the outside world that makes contacts between Provençaux and foreigners easy. As a rule, Americans are well liked there, as just another kind of *étranger*, not unlike Parisians, except less likely to *se donner des airs* (give themselves airs). Since the 'sixties, an exchange program for French and American high school students to live and study in each other's countries has been functioning in the Vaucluse, and many transatlantic friendships now flourish because of it.

We undertook the restoration of Clos des Ramiers slowly, step by step. Water and electricity had to be brought in from the main road, septic and heating systems installed. The roof had to be redone, the upper floor replaced by one of reinforced concrete, all floors tiled, a window opened here, a door walled there, a modern kitchen installed in the part of the house in which the former occupants lodged their livestock. Outside terraces were built, the courtyard landscaped and graveled. Henry acted as the architect, conserving the traditional style of the *mas* (the Provençal word for a compound of connected farm buildings). I was the foreman.

Infinite patience and the fact that our budget required us to spread the work out over time and consider every step with care were the keys to the successful restoration of the house, a process that is still going on: the studio building across the courtyard remains to be finished inside. Patience was especially necessary in acquiring, over the years, parcels of cliffside to protect our privacy and of an adjoining field, now a young orchard cared for by Monsieur Gay. All negotiations involving property are lengthy, ceremonial, and involve discussions over *pastis* of everything from the weather to the price of grapes—except the matter at hand. Then there are many expeditions to the local *notaire*, a figure out of Alphonse Daudet (the bard of Provence and author of the endearing *Tartarin de Tarascon*), who cannot resist elevating the formalities involved in the purchase of a quarter acre into high theater. It was worth all the trouble. The site of Clos des Ramiers is as pristine today as that May afternoon when we first saw the house across the wildly overgrown courtyard.

DENNIS STOCK/MAGNUM PHOTOS

Furnishing the house called for patience as well. We wanted only things that suited the period—"1848," says the sundial over the door—and the rather *(Continued on page 562)*

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provence

(Continued from page 560)

diminutive scale of the house. We acquired pieces one by one from local antiques dealers until we now have an uncrowded interior, in the style of the region, easy to maintain, pleasant to live with. The airy serenity of Clos des Ramiers makes it a good place to write, to paint, to entertain, or just to be, surrounded by the peace of vineyards, cherry orchards, the valley reaching to magnificent hillside towns drenched with the light Van Gogh worshipped.

Having a house abroad gives us a fresh view of the world and of ourselves. It is a window on another culture, earthier and less stressful than ours. Gathering mushrooms and herbs on walks, shopping at the opulent outdoor markets in the nearby towns, cooking in the regional style, entertaining friends from the States or from the valley—there are no better ways for obsessive writers to relax. Once in a while, we take a day off to visit one of the historic cities nearby: Avignon and its fabulous Papal Palace; Aix-en-Provence, world famous for its music festival; Arles and St.-Rémy, Van Gogh country; Vaison-la-Romaine, where Gigondas wine is made and the Roman amphitheater looks as if it were built yesterday—all provide the kind of excursion into other times and places that refreshes the spirit. Yet when we return in the evenings we know that Clos des Ramiers is the sweetest spot in Provence, the prettiest and the most mysteriously nurturing. Even when, after a thunderstorm, a *panne d'électricité* forces us to cook our dinner in the fireplace and eat by candlelight.

The perils of owning a house in France are not very different from those met by proprietors of vacation houses in the States. The distance, however, makes it essential to have a trustworthy caretaker. The French Socialist government shows no inclination to dispossess or penalize foreign property holders; on the contrary, it encourages the refurbishing of rural dwellings that would otherwise collapse. Zoning laws are strict: agricultural land is not to be subdivided. Taxes are not very high, and for anyone ambitious enough to covet a château, special government tax credits for the preservation of historic buildings are available.

It is, of course, far. The search for favorable transatlantic fares and car-rental rates becomes a seasonal sport. My gravest complaint is that, with a house to supply, we find ourselves traveling with an amazing number of inelegantly bulging suitcases. Although almost everything can be bought in France, American outsized fluffy towels and our beautiful drip-dry sheets have never been equaled there. But then, on the way home, what a pleasure to feel the same suitcases packed with lovingly chosen ceramics and Provençal cottons from Apt, with candied fruit from Cavaillon, and those bouquets of thyme, rosemary, and lavender from our own backyard that will last us the winter, until our next visit there. ▽

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VIEW

BY AUDREY LEGON TALLEY

The rush for gold, new nighttime pales...

high-fashion books, views of designers...

new-again jewelry, lamé headlines

YSL: Wardrobing

Always at YSL: Clothes that function simultaneously on several wardrobe levels, plus his own well-established silhouettes newly evolved with directional, bold accessories. This season, at YSL, versatile dressing stands out in black. Says Saint Laurent of his fall ready-to-wear, "It is the essence of everything contemporary." With black silhouettes, he translates the excitement from day to night with strokes of color and glittery accessories. A flash of blue or chestnut, in YSL's own way, can tip the scale from relaxed evening style to something very dressy. "Color enhances everything at all times," notes YSL. New vividly colored satin mufflers are the enhancers for everything from a strapless bustier black top and long skirt to black crepe dinner pyjamas.

His versatile black pieces: A short leather skirt with a turtleneck top by day comes out at night with a black bustier and long gloves in black Lycra. One black ottoman suit easily expresses this season the YSL concept of suits that project from day into evening wear. By day, he sees it with a white silk shirt and cravat. When matched with dramatic jewels, his new-sparkle velvet beret and handbag and a bright silk shirt, the suit becomes dinner dressing. For "sport-Yves" impact, one turtleneck top and crepe skirt, this season, switches to night simply with the addition of evening sparkling shoes, belts, necklaces. With black always as a base, one turnout in this way leads to an entire wardrobe system.

("View" continued on page 574)

Dinner dressing at YSL: a long black skirt (*above*) teamed with a silk shirt in jolting fuchsia. The same shirt easily goes into day with a wardrobe of black jackets, skirts, trousers. Two of those pieces, *top right*: YSL's new day suit in black ottoman. Key accessories: gloves, high-heeled shoes with sparkle offer multiple nighttime possibilities. Crossed-strap jeweled shoes, *right*, were shown with nearly all YSL evening black turnouts this season, ones that were casual or grand. The big news at night: overscale satin mufflers in strong colors—worn with entrance-making strapless dressing (*above right*) or easy (*far right*) crepe shirt and trousers.

Yves Saint Laurent

BERTRAND MARIGNAC. All drawings, Yves Saint Laurent. Details, last pages

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VIEW

Nothing succeeds like red—with black—for Paloma Picasso. She wore flamenco red to her wedding. At age three, she requested red lipstick for her first day at school. Paloma's father, Pablo Picasso, saw her against red in one of her favorite paintings, "Paloma Playing on the Rug" (1953). And when the new Musée Picasso opens in Paris on September 23, Paloma is apt to turn out in red: *Here*, she wears a red YSL couture jacket, leather skirt, turban. "I liked so much the graphic quality of the red in Polaroid film when it was first launched that I decided it was the versatile color for my hair color, complexion, and dressing. I do remember lots of red around me at my father's house in the South of France. When he added red chairs to a portrait, it was because we had red on chairs at Vallauris." Paloma's red inventory: "Lots of red gloves, one red Chanel couture suit, two red YSL jackets, a silk suit, long dinner dress, and summer linen dress all by YSL. And the best red ever—Revlon's 'fifties lipstick 'Love that Red,' which I wear." Paloma, *above*, at her favorite breakfast haunt, Café de Flore, in Paris.

STORM WATCH

Always in demand: a stormcoat, with big-city style, that holds up for day or night, clear or cloudy weather. That stormcoat, for one, is a winner every season at Ralph Lauren. For spring, he did it in sleek ivory charmeuse. For fall, Ralph Lauren's night version comes in rich red satin belted over easy evening velvets. Fernando Sanchez showed his poplin double-breasted trenchcoats seamed in leather, lined in nutria, *far right*, for Revillon furs. What's new is that the stormcoats come in the same form for men and women.

Sanchez showed his women's trench over an easy wool jersey dress, the man's with his new velvet stretch pants and a sweater. It's a coat he also finds a glamourous concept. "I remember Dietrich at Dior having a trench lined in mink. I think the universal appeal of a good trenchcoat—for a man or woman—is its ability to go with everything. I see this even with cocktail clothes."

(*"View" continued on page 581*)

BERTRAN. MARCINA RODGER DUNCAN PIERRE SCHERMAN

Ralph Lauren's red satin trenchcoat, *left*: elegant, easy-evening sportswear

At Revillon, the fur-lined trench—from Fernando Sanchez

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VIEW

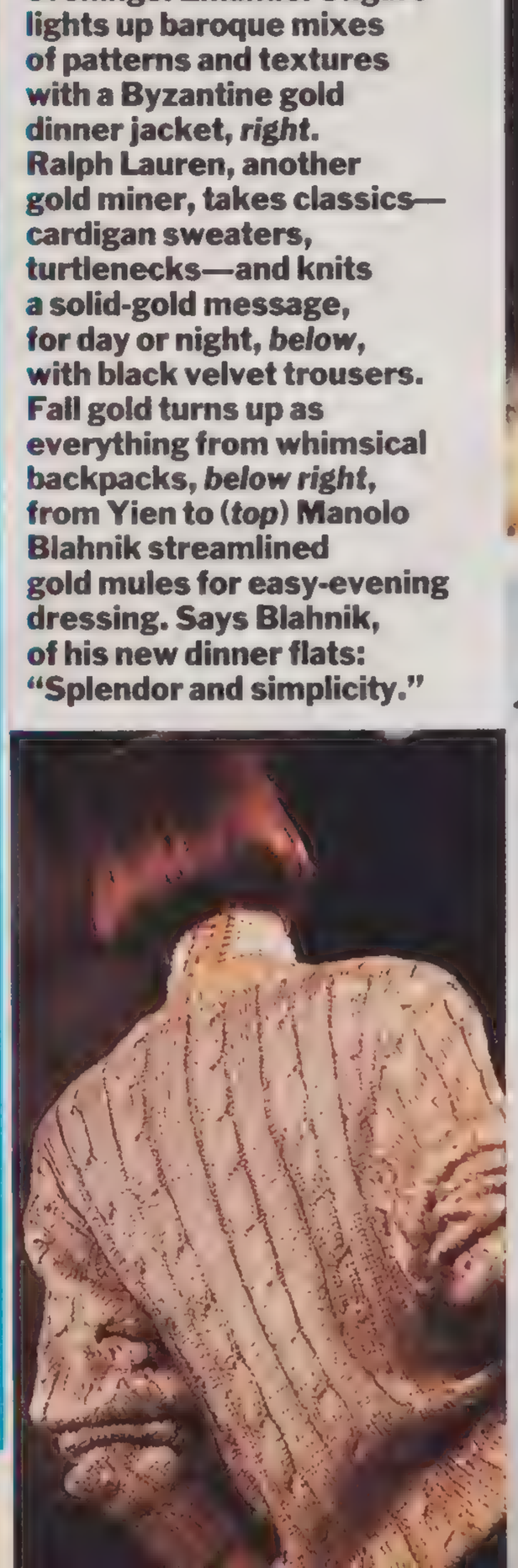
WHAT'S IN A NAME?

The history of haute couture began when Marie Antoinette became Queen of France. Her dressmaker, Rose Bertin, called Minister of Fashion, met with the Queen twice a week. Today, couture has evolved into an international subject, increasingly popular for coffee-table-size books. Just out: *Couture, The Great Designers* (Stewart, Tabori & Chang) by Caroline Milbank, former head of Sotheby's costume department. Milbank includes in her "couture" roundup contemporary Americans (Galanos, Bill Blass, Geoffrey Beene, Perry Ellis, Norma Kamali, Ralph Lauren); "I wanted a modern encyclopedia of couture and its developments; every aspect from founders such as Worth, Poiret, and Chanel [*above right*] to contemporary design in America." Designers are grouped by category: "The Entertainers" includes Elsa Schiaparelli (*above left*), the first modern designer to fuse wit and fashion. (For a Schiap collection, poet Louis Aragon once made a necklace resembling a string of aspirin.) Claire McCardell (*top*)—along with Armani, Perry Ellis—falls into a chapter on fashion realists. McCardell was the first American to explore concepts—dancer's leotards, flat shoes, the "diaper" swimsuit—that designers are still developing. Sums up Bill Blass, in the book: "Fashion is a craft and an expression of a period of time, but it is not art. It's pretentious to be in awe of it." *("View" continued on page 586)*

BERTRAND MARIGNAC, RODGER DUNCAN, DAN LECCA, BRIGITTE LACOMBE, BETTMANN ARCHIVES, COURTESY OF KATHERINE MCCARDELL WEBB, © SEEBERGER FRERES, COURTESY BIBLIOTHEQUE NATIONALE Details, last pages

GOLD RUSH

Over and over, gold is rushing into fall fashion, adding new twists. Bold gold offers a way to add texture and excitement to day clothes or dressed-up sportswear evenings. Emanuel Ungaro lights up baroque mixes of patterns and textures with a Byzantine gold dinner jacket, *right*. Ralph Lauren, another gold miner, takes classics—cardigan sweaters, turtlenecks—and knits a solid-gold message, for day or night, *below*, with black velvet trousers. Fall gold turns up as everything from whimsical backpacks, *below right*, from Yien to (*top*) Manolo Blahnik streamlined gold mules for easy-evening dressing. Says Blahnik, of his new dinner flats: "Splendor and simplicity."



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The paisleyed sweater and plaid skirt designed by Rodier,
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VIEW

CLOCHE CALLS

Bunny Mellon wears a blue denim one, a favorite for gardening. It's made for her by Givenchy in Paris. Babe Paley had her versions made by Halston; fashion photographer Steven Meisel buys a new one each six months at his local five-and-dime. For fall, Zoran had *his* new version of the soft-brimmed cloche hat made up by David, New York. . .and he put it with the minimal dressing he showed in everything from cashmere to pale taffetas. The gun-metal lamé cloche (above) topped crew-neck cashmere sweaters and sarong evening skirts in silk chiffon. In a fall when hats are often loaded with amusement value, the Zoran "fisherman" hat, as he calls it, is one of the season's best options. "It's a hat for when it's not time to think about hair," says Zoran. "It folds up neatly in the pocket of a jacket or a coat, slides into a work handbag. This isn't a serious hat. It has to be worn the way you wear your favorite watch, sweater, favorite anything."

fashion panels

To create some of the panels (right) for the "Omnibus"—the café section—of his New York City Maxim's, which opens this month, Maxim's mogul/designer Pierre Cardin went to René Gruau, the famous fashion illustrator. "It's unique. What he can do with three strokes of his brush is amazing," says proud owner Pierre Cardin. "These panels are an homage to a master fashion artist of our century."

SOME STATELY IDEAS

Suddenly, vintage jewels are being put to work enhancing evening dressing again, adding charm to provocative strapless bodices and bustiers. Women are finding estate jewels—fine antique pieces made in the workrooms of Cartier or Boivin in Paris or from New York's Tiffany & Co. —at special sales of fabled estates, jewelry shops, auctions. In New York City, Fred Leighton Limited, a newly expanded shop, deals in grand estate pieces: Edwardian pearl and diamond chokers, sprays of rubies and emeralds from the days of the Raj. *Left*, a platinum and diamond plume necklace that belonged to a wife of a son of the Nizam of Hyderabad in India (the plume can also be, as it once was, pinned to decorate a turban).

("View" continued on page 592)

BRIGITTE LACOMBE, JEFF McNAMARA, RENE GRUAU. Hair by Patrick Swan, makeup by Andrea Paoletti for Puccio & Franco

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VIEW

CHIC PINK

Evening dressing this fall often means dressing in black; but that's not the only option in the night-time spectrum. Soft pales, particularly pink, are budding up at night in everything from dramatic, luxe furs to easy sweater dressing. YSL, *below, far right*, generously cuts, for Alixandre, a new 7/8 fox coat in the palest pink of face powder. Valentino gives his deeply draped evening sweater *(below, near right)* the color of a pale begonia, puts it over a slim crepe skirt in Indian pink. Carolyne Roehm, whose first collection on her own this season is full of dramatic, grand-gala dressing, shapes a cashmere twin set in pink *(top)*, edges it in pearls and sparkle.

"Nothing is more enhancing, more feminine than what I call 'maquillage' pales," says Roehm. "I like all those soft peaches, corals, apricots at night. Every time I wear pink, every man says, 'Gee, you look pretty.' That's always the bottom line for a woman."

Roehm sees pink for entertaining at home, for on the town, "as well as for Palm Beach or Palm Springs. It's a delicate color that reflects a freshness, a sense of romance into a woman's complexion. Pink this fall is for dinner with loads of candles, at one's home or someone's house."

("View" continued on page 604)

VELVET NIGHTS

Suddenly, a new evening signal: velvet dinner shoes and boots. In a season of other sumptuous, irresistible textures in shoes—brocades, tapestries, embroideries—sleek velvets are turning up as an ideal answer for streamlined (often stirrup) body dressing. "I wanted an elegant, sporty shoe for evening," said Maud Frizon, of her velvet boot *(right)* with silver lining and satin platform—a boot also for day dressing with luxe furs, flannels, tweeds. Also at Maud Frizon for fall: velvet riding boots. "They can be worn in a Russian way, even under a long, fantasy evening dress."

BRIGITTE LACOMBE, JEFF McNAMARA, RODGER DUNCAN, CLAUS OHM. Hair by Patrick Swan, makeup by Andrea Paoletti for Puccio & Franco

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THE TWENTIES IN

VOGUE

BY CAROLYN HALL

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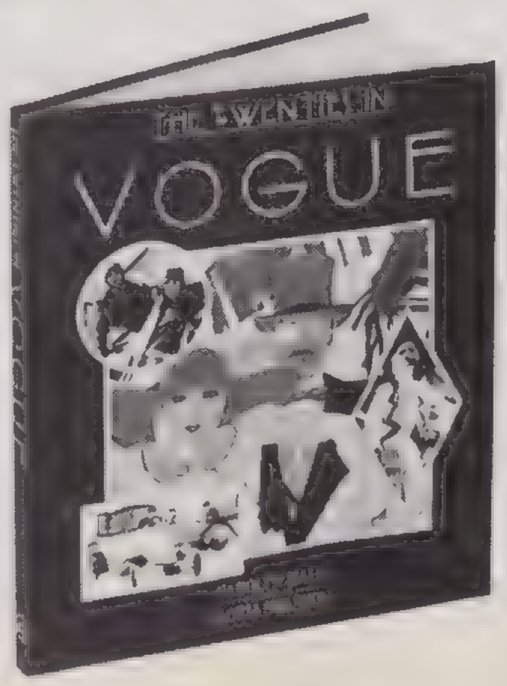

INDIGO

The Gap knows denim. We know that if you want the right color of bright blue denim you have to start with the cotton yarn. And dip it eight times in indigo dye.

Stonewash
After weaving, you have to spend a lot of time at the mills to decide on the exact recipe for stonewashing the denim. It's a subtle balance between the amount of stones, the amount of bleach, and the length of the wash cycle. This year, the recipe involves almost no bleach and not as many stones. Your jeans look newer, but they still feel as soft as ever.

Fit
The Gap knows fit, also. Jeans aren't your favorites if they're uncomfortable, but they can't look baggy either. That's why Gap denim jeans for her come in four great fits—Slim, Tight, Easy and High-Rise.

Improvement
After some deliberation we decided there was nothing wrong with improving on the traditional jean jacket. We left the look the same, but we made the front pockets bigger, and we gave our jacket a longer, fuller body, to give you room for a sweater or vest underneath.
The Gap knows denim. From the indigo dye to the stonewashing recipe, to four different fits, we guarantee the most functional, authentic denim clothing you can buy.

GAP DENIM JACKET. . .
100% heavy weight cotton denim. Sized for everyone. XS,S,M,L,XL.

$34

the gap

LAMBSWOOL

It might have been easier to make our lambswool vests somewhere closer to home than Italy. But there are some compromises that just aren't worth it.

Color
The Italians have a special skill with lambswool—especially when it comes to color. That's exactly what the Gap needed for our lambswool vest. We wanted to offer 16 colors, most of them vibrant jewel tones. But each one had to be perfect. The clear turquoise you see was no easy feat, but thanks to the Italians, we're quite satisfied.

Softness
When you shop for lambswool sweaters of any type, make sure to look for a combination of qualities. At the Gap, we used a yarn just heavy enough to give the vest integrity and a knit that is tight and smooth.

Shape
The Gap's lambswool vest has a shape that is both classic and contemporary. Buy your regular size and you have a traditional vest. Buy a size larger and you have a flattering, long shape that's perfect over a pair of slim fitting pants.
The Italians know lambswool, and the Gap knows color and shape. We're glad for the friendship, even if they are 7000 miles away.

Nora Scarlett

LAMBSWOOL V-NECK VEST. . .
100% lambswool. Woolmark® label.
Sixteen colors, S,M,L.

$22

the gap

Barry McKinley

CARDIGAN

There was a time when cardigan sweaters were, well, to be honest, just a bit frumpy. Not anymore.

Feminine
Just try ours on. You'll notice that the low v-neck highlights whatever you choose to wear underneath. And the long, lean shape is flattering. To keep that lean shape, we were extra careful to blend the two pockets into the ribbing and the hemline. And we chose a raglan sleeve because it gives more room for layering as well as enhancing the shape.

Shaker Knit
We've used a simple Shaker stitch to add depth and texture to this ramie/cotton sweater. Its simplicity doesn't interfere with the lines, pockets, or neckline. We've also insisted on a tight gauge to make sure the Gap cardigan keeps its shape.

Year-Round
The Gap added ramie, another natural fiber, to the cotton yarn, for a sweater that's versatile enough for every season. It looks just as right over a flannel top as it does over a cotton striped shirt. In fact, we offer it in five colors that look great all year. One may not be enough.
To be honest, we think our cardigan sweater goes as far away from frumpy as to be just a bit sexy.

CARDIGAN V-NECK SWEATER . . .
Bright blue, red, natural, sea green, or pink. S, M, L.

$36

the gap

VIEW

people in fashion are talking about what's coming...

What's new: romantic fashion, remarkable body-dressing

"jewels"...designer jeans redesigned...irresistible shoes

for at-home... shopping news: L.A., Paris

People are talking about . . . clothes with a sense of "gesture," flirtation, a bit more romance: In a season of streamlined dressing, suddenly, there's a sneaky appeal in a piece with a bit "extra." That might be a fully-jeweled evening jacket at Blass, a Fendi black velvet cape lined in white satin, or Armani's long gilded lace skirt beneath a precise jacket. Antique moon-face watches are showing up on daytime wrists, estate jewelry pieces on jersey dresses. The notion? Not nostalgia, simply a bit more softness, decoration, pleasure in the season's fashion. . . . YSL, Blass, and Geoffrey Beene all place rock-size "jewels" on sleek evening dressing; trompe l'oeil chain necklaces decorate a Julio jersey dress. Pearls and rhinestones get scattered across black satin mufflers. The best jewels come as a surprise: Adrienne Vittadini studs pearls on a long navy cardigan.

"Clothes with a sense of 'gesture,'

flirtation, a bit more romance. . . "

For Karl Lagerfeld fans (and they're legion), the good news: a new Karl Lagerfeld shop—the first anywhere in the world—just opened in Paris. What you'll find there is all the best of Lagerfeld's newly in-his-own-name collection: his sleek Paris couture level dressing, Lagerfeld accessories, even his American sportswear line. Where you'll find it: at 62, rue de Faubourg Saint-Honoré—site, too, of a new Bernard Perris shop. . . . Opening in L.A.: They call it "a futuristic bunker"; what it is, on Melrose Avenue, is a new—forward-looking—Maxfield's shop. There, housed in a stark grey environment, are clothes from Yohji Yamamoto, Gaultier, Karl Lagerfeld, Issey Miyake—names in directional fashion, plus accessories, even furniture, wearable art. The original West Hollywood Maxfield Bleu shop also is undergoing a transformation: to upbeat—offbeat—less expensive clothes lines.

Pared-down dressing, this fall, is often the perfect set-up for wearing one-quite remarkable-''jewel.'' And when it comes to things ''remarkable,'' two new jewelry names are standing out at New York City's Artwear. Suzan Rezac strings geometric and zig-zag shapes-in burnished silver or glossy-colored enamels-into whimsical necklaces of an abstract sort. Gloria Lomas fashions big stone-studded cuff bracelets, dangle earrings, necklaces. What's unique are her materials-wooden bark, lichens, lamé-all layered in unlikely combinations. The surprise is sophisticated workmanship.

Best sellers: In a fashion season when people, often, talk about narrow pants, jeans makers, interestingly, are coming up with classics as the season's winners. At Calvin Klein Sport, The Gap, Perry Ellis America, at jeans houses almost across-the-board, classic five-pocket, straight-legged styles in denim, in twill are fall's top sellers. Ralph Lauren, for one, is calling his easy-fitting button-fly denims "dungarees": a reliable, functional name for functional denim pants, one lost somewhere along the line, though, of the "designer jeans" phenomenon. . . . The notion of really dressing—dressing for at-home—this fall is turning up in every guise from rich taffeta robes to cozy cashmere pieces to lamé pyjamas. What's coming, too (and they're almost irresistible) are some wonderful "shoes" for at-home nights: sleek satin mules, new velvet loafers—some loafers that are even bejeweled. Chanel has flat ballet slippers with contrasting toes: a new way of working the classic Chanel-shoe signature. Real charmers: the sparest loafers (to put with most anything at night) from Esprit de Corp—in, for one, rich turquoise-blue satin. . . .

New directions? Adrienne Vittadini, for Cole of California, has come up with her first-ever collection of swimwear: across-the-board dressing for the beach, worked with the versatility of sportswear. That means, from Vittadini, uncomplicated pieces—pareos, shorts, big shirts, racy bustier tops—to pick and layer with bathing suits. One new strapless maillot can be rolled down, paired with a bra top from a two-piece suit. Other standout suits (and you'll see new-again versions of them, from other designers, in months to come) are strapless or bare bikinis—that come with underwiring. . . . "New directions," in San Francisco, often means a store called MAC: MAC, as in "Modern Appealing Clothing." This five-year-old "store for proud proletariats" is a quirky, avant-garde boutique; it showcases international up-and-coming fashion stars, new California talents. To watch for there: clothes from Todd Oldham, Katharine Hamnett, Betty Jackson, Leon Max, Peter Cohen, London's Demob. It's a shop San Franciscans seek out: now with newly expanded space, next door on Post Street, in what once was a neighborhood laundromat. . . . —KATHLEEN MADDEN

What's coming? As a season, it's sometimes called "holiday," sometimes "resort"; what might be more accurate, for many designers now, is simply saying a strong "mid-winter" collection. To look for, this winter: in many cases, clothes showing a real continuity of thought from fall collections, with plenty of new pieces—in winter-weight wools, suedes, gabardines, cashmeres, or silk knits—to brighten cold-weather wardrobes. The news? Some wider-legged pants, softer skirts, lots of appealing pales—a new sense of soft coloring that some designers first hinted at in their fall collections.

PARIS

d'Yves Saint Laurent.

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Tout mon Paris dans un parfum.

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Pure new wool

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Calvin Klein

EVERYTHING YOU NEED TO KNOW ABOUT FASHION THIS FALL

At the start of the season, one thing is abundantly clear: that fashion has changed. And if you're open to change, to different ways of thinking, there are new solutions, new possibilities that can make life much easier, much less complicated where fashion is concerned. What you'll find in this issue: the means for doing just that—the best of the news, the best new ideas from the New York Collections.

What you notice first: an outstanding difference in shape, in narrowness that changes everything: There's a new line, a new silhouette to fashion this fall...with a strong, defined shoulder; a small, held waist; a rounding at the hip. It's a difference that sets up the look, the attitude of the season ahead.

Another outstanding difference: a new premise of dressing for day that revolves around a base. It's an expression of a very minimal, almost "uniform" approach to fashion in its consistency, its spareness, worked out with a modern sensibility. The starting point: a small, shaped, often turtleneck body suit, defined by a strong shoulder, in wool jersey or cashmere knit. Or an equivalent small top, always with the additional sleekness of a dark, opaque leg and dark shoe to hold the line, the look. Over that, a new narrow, shaped skirt or new narrow-cut trousers to match, usually all in black. "Dressing," then, becomes a matter of adding pieces to that base for a total, finished look. If the idea, the simplicity of this way of dressing appeals to you, the advantages are obvious: day dressing is solved with a minimum of fuss in a minimum amount of time, with a minimum number of pieces.

Sooner or later—and for most of us, it's sooner—a jacket comes into the picture. A jacket that goes over that base of dressing and provides the necessary finish to complete a look. No question, a jacket has become the ubiquitous fashion piece; the constant in modern dressing for its finishing ability.

What has changed—very much—this fall, the shape, the character of jackets. There is a new short, often rounded jacket, cropped at or above the waist. And, in contrast, a new longer-over-the-hip length jacket, fitted-in at the waist. Either way, either length, it's a jacket with a strong, definite shoulder line. And a jacket that's as far from a man's as possible: the best have no collars, no lapels, no toughness. Another change-to-watch: with black as a base, the growing importance of jackets in color.

If you need a more conventional suit for day, you can find one. But this season it's less conventional. It's never a man-tailored suit: it has a different character and appeal that starts with the jacket—one of the new longer-length or shorter jackets described above. And there's an equally clear-cut difference in fabric—instead of grey flannel pinstripes, think of tapestry brocade...instead of navy gabardine, the seductive patina of rich black leather....instead of herringbone tweed, the softness of jersey tweed ...and you begin to see the built-in appeal of this new suit dressing.

What might interest you more for day: a new dress. And while dresses for day, are, admittedly, hard to come by, it's a thought worth pursuing. A dress that's a strong total look on its own without the benefit of any kind of jacket, has an ease, a modern self-sufficiency that's very inviting, very welcome. There are some good examples this fall, even if few and far between, in jersey: a one-piece dress, or a two-piece version. Irresistible in themselves, and as suggestions of changes to come.

It's easy to identify the best coats this fall: they cluster around two key proportions. The first, the most prevalent: the 7/8-length coat—rounded or squared at the shoulder, straight-falling from there; a coat that slides on with the ease, the dash of a man's topcoat. The other option: a long, almost-to-the-ankle coat...that's very narrow and straight...or wraps on the body...or with an unexpected swing at the hem that becomes apparent only when the coat is belted. The shapes, at both lengths, are slightly less familiar, less classic.

The word that defines the difference in fur this fall: quality. The shapes are consistent with the season—a 7/8 or longer, below-calf coat, with the bigger, easier scale you've somehow come to expect in fur. What's unexpected: the level of luxury, the quality of the skins. The fur of the season is sable, followed by more sable, along with fisher, natural-colored mink. And the simplicity of the cut, allows that luxury to come across.

In a season of contrasts, the most obvious, most glorious: the total contrast between day and evening dressing. A contrast that goes beyond fashion—hair, makeup, accessories, everything takes on a different aspect at night.

There's the charm of a new relaxed dinner dressing based on the idea, the ease of separates given a more ornamental, more romantic turn for evening. The best example: a new skirt-and-sweater dressing at night—the skirt; a new sarong or jeans-narrow skirt or a narrow-waisted, wider-at-the-hem skirt...in velvet, gold lamé, even black leather. Skirts to wear with a simple, sweater-in-feeling top to keep the mood on the easy side. Or, if you insist on pants at night, beautiful narrowed trousers in black velvet or black jersey (the season's best), with a special evening top.

There's a strong, understated beat of glamour that comes from a new concept of tailoring at night. This is a low-key, but ornamental approach to evening dressing that takes off from the continuing presence of a jacket. And, under the heading of "tailored evening," a range of looks from the pristine simplicity of a cropped jacket in black wool crepe over a black velvet dress to the striking impact of a longer, shaped jacket "decorated" with clear sequins and pearl beads and worn over velvet pants to the all-out dazzle of jeweled evening jackets over something narrow and long.

No matter how extraordinary the evening dressing this fall—and the level of ornamentation is unequaled—there is none of the feathers and flamboyance, none of the ruffles and flourishes once associated with gala dressing. The coloring, the textures are almost fantasy-like in their decorativeness, their dazzle—from iridescent purple sequins to silver rainbow lamé—the reality is maintained by the constant narrowness, the simplicity of shape. **A remarkable fact of the season: the way accessories have burst forward...**accessories with a highly decorative nature, a striking impact. It's a season when a neutral day shoe can be a vivid purple suede pump...and an everyday bag can be gold-studded leather or the shiniest embossed reptile...when gloves can be everything from electric-blue suede for day to long, bead-fringed leather at night.

But nowhere is the ornamentation more pronounced, more creatively expressed than in the new richness of gold. Gold with a new matte texture, gold in a new antique-finished, yellow color... gold in unique new bracelets—lightweight, but big, bold, strong enough to "turn" a look...gold in new hoop earrings—the season's standard...gold, instead of pearls—graduated gold beads that go from large to larger to very large. Gold, that makes the most of its opportunities against the background of black, of dark colors, of simple shapes.

When you talk about change in fashion this season, you're talking on many different levels. There is change on the surface of things—superficial differences in the way clothes look. And then there is change in a deeper sense: new approaches to fashion from the concept of a base of dressing for day—a concept that has the potential for enormous future changes—to the concept of a new tailored, low-key dressing at night. Clearly, there are new ideas circulating in fashion this fall. And there is something else—something just as meaningful, just as suggestive—a fundamental difference in the way clothes feel on, a new body-consciousness in fashion. In a season of changes, it's one of the biggest... and the starting point, next page, for our biggest fashion issue...

'85 FALL THE SEASON TAKES SHAPE

Penn

The body, *opposite*, makes the point beautifully: of being in shape, well-toned in a realistic, nonexcessive way. It's the perfect starting point to this issue...for all the obvious reasons, and for reasons that will become obvious on the following pages. It's an image that symbolizes the biggest difference in a season of differences: the total body-consciousness of fashion today. This is a year of newly shaped and fitted clothes, day, night, across the board. A year when the "easiest" thing to wear might be a small-fitting turtleneck top and narrow-at-the-waist skirt that only "relaxes" somewhat at the hem. Before you see the clothes, this is a good moment to take a close look at their character, at what sets them apart. Body-consciousness, narrowness are words that define something specific, something new this fall. For one thing, they define a modern silhouette. What you won't be seeing: any old-fashioned two-seams-down-the-sides "sheath" dresses, any tight-top/full-skirt combinations, any nipped-in chemises, or simple wrap-around dresses. There's nothing reminiscent of any other decade: these clothes—at their best—are distinctly 1985. With a shape that starts right at the shoulder—a shoulder defined by cut or by padding, never exaggerated, but strong enough to set up a different look, to set up a different attitude. And you'll see a small waist, held or belted; a gentle roundness over the hips....What makes it work? Beyond the sophistication of the cut and design, the difference in fabric. Where body dressing once meant stretchy/leotardy fabrics, today the word, the fabric, is jersey. Jersey in a variety of weights and textures, followed *(Continued)*

THE SEASON TAKES SHAPE. . .

(Continued) closely by cashmere knit—fabrics that hold and shape the body in a natural, unforced, but definite way. . . . What goes hand-in-hand with this new body-conscious dressing—and accounts in large measure for its prevalence, its success: a body confidence and sense of assurance shared by more and more women today. A confidence based on a healthy interest in exercise and conditioning, a healthy respect for the benefits of fitness. Without going overboard, without setting up unattainable (unrealistic) goals, there is a growing satisfaction in being at your best, a growing realization that an in-shape size 12 can be preferable to an out-of-shape size 6. It's a way of thinking that will be further examined in issues to come; but it comes into the picture here as it allows for the appreciation, the acceptance of this new way of dressing, allows for the enjoyment of clothes that *feel* as different as they look. And that difference in feeling cannot be overstated: it's the difference of being in something that holds and shapes the body instead of in an oversized something that totally "loses" the body. . . . it's a difference that captures the essence of change

in fashion this season. . . a change that starts here. . .

From a collection with the most sophisticated, most all-out-modern body dressing—Geoffrey Beene's (the story, next page)—a knockout! His black satin dinner suit with its longer, shaped-and-belted top, its narrow short skirt. . . its racy, modern attitude. . . its suggestion of change, delight in the season ahead. Turnout, about $2050. Of double-faced satin by E. Perrin. Late September at Bergdorf Goodman; Nan Duskin; Jacobson's, Michigan and Ohio; Stanley Korshak, Chicago; Balliet's; Swansons on the Plaza. . . . *Beauty Note:* Something else symbolized here—the prevalence of black. And in a season of dark coloring, makeup and hair color take on new importance, a new accessory role. For hair, a breakthrough-in-color, from Clairol, new Ultress, the first permanent color in a gel—rich, thick, with extra conditioners, it can be used for highlighting, touch-ups, allover color. Hair, Ezel for Bumble & Bumble; makeup, François Nars. For details, stores, see next to last pages of this issue.

Penn

THE NEW YORK COLLECTIONS

THE SEASON TAKES SHAPE... AT GEOFFREY BEENE

The beginning of a new thinking on day—the dress in jersey—a dress with all the presence, all the finish that's needed for "real" dressing, with a different ease, a different sense of the body. His standout sage-green wool jersey, *left*—absolutely small on top, belted in black suede; the long, narrow sleeves ending in French cuffs (a charming Beene detail this season)—it's simple, it's perfect...it's *new*. About $890. Late September at Altman's; D.H. Holmes, New Orleans; Dayton's; Balliet's; Colbert's, Amarillo TX....And a new softer attitude, a new femininity to suit dressing, *right*, that comes from shape, from jersey: in a beautiful flecked red tweed, his longer, shaped-and-belted jacket (you saw a similar shape in black satin, a few pages back) with a matching narrow skirt, the contrast of a brilliant purple silk blouse. Turnout, about $2220. Jacket and skirt, wool by Garigue; top, silk by Bianchini. Late September at Lord & Taylor; Sara Fredericks, Boston; Nan Duskin; Montaldo's; Frost Bros.; Colbert's, Amarillo TX. Hair, Ezel for Bumble & Bumble; makeup, François Nars. Details, see last pages of this issue.

Penn

THE SEASON TAKES SHAPE... AT GEOFFREY BEENE

The narrowness, the luxury continue for evening—the ornamentation, unmistakable, but understated; brilliant in its simplicity....*Left*: The intriguing contrast of matte black jersey and gold lamé, in a high-waisted, narrow, beautifully shaped evening dress. About $1255. Top, silk/Lurex lamé by Gonnet; skirt, wool jersey by LaFitte. Mid-September at Elizabeth Arden Salons; Nan Duskin; I. Magnin; Frederick & Nelson; Liberty House of Hawaii. ...*Right*: The idea of a dress-and-jacket at night—an idea (always!) uniquely interpreted by Beene. Here, with an uncommon play of texture and proportion: his small, rounded, above-the-waist jacket in a shimmery silver/sage velvet. Over a long, narrow matching velvet skirt, with a body-shaped, belted black silk crepe tunic to the hip. Turnout, about $4200. Skirt and bolero, panne velvet by LaFitte; tunic, silk by Canepa. Late September at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Jacobson's, Michigan and Ohio; Lou Lattimore, Dallas; Frost Bros. To order at Sakowitz....*Beauty Note*: The best evening makeup—ornamental, but understated. *Right*, from Orlane: Beige Rosé lip color; Sepia eyeshadow with Lavande pencil. Hair, Ezel for Bumble & Bumble; makeup, Andrea Paoletti for Puccio & Franco. Details, last pages.

Penn

EVENING. . .IN ALL ITS GLORY!

On these twelve pages, a glorious adventure in nighttime dressing—
the most all-out, most ornamental approach to fashion and to beauty. . .
photographed in an equally spectacular setting. New York City's Palladium
Bright lights, big evenings. . . and the moment for something
special, out of the ordinary. The moment for fashion that's
more dazzling. . . for a makeup that's more dramatic: with more color,
more shimmer. And the moment for the most romantic, striking fragrance—
it's part of the allure, the enormous appeal of this kind of evening dressing. In time
for a season of big evenings, Maroc, a new fragrance from Ultima II. As the name implies,
the inspiration is Moroccan—the essential ingredient, the moschata,
Morocco's rare musk rose, which is blended with Moroccan jasmine, spices for
a unique combination. . . . The dress, **Stephen Sprouse.** The Palladium scene
—high above the dance floor, with a view of Keith Haring's mural; banks of
video monitors on each side. . . . *Beauty Note:* The unmistakably
evening makeup— with beautiful iridescent color, from Ultima II—Seville Violet,
Seville Sun, and Aquamarine eyeshadows; Violet & Pearls eye pencil;
Violet Opal lip color. These twelve pages: hair, Gerard Bollei at The Galleria, NYC.
Makeup, here, Linda Mason. Special lighting, these pages,
Peter Sova. Details, see next to last pages this issue.

Sheila Metzner

EVENING...IN ALL ITS GLORY! Everywhere this season,
charming expressions of a new glamour, a new ornamentation at night...
from glorious jeweled evening jackets to decorative evening gloves...to, *left*,
the very romantic gesture of a small evening hat—black velvet, with a fantasy flower of white satin
and rhinestones set on rhinestone-studded veiling. By **Eric Javits for Carolina Herrera**.
...*Beauty Note:* More of the decorative nature of evening— in the makeup,
with a new emphasis on color, on eyebrows. From Shiseido, Moisture Mist Eye System
in Coronation Splendor; Rich Splendor lip color.... Visibly intriguing: the background
—Kenny Scharf's futuristic, fantasy "rec room" at the Palladium
....The romantic character of evening, the smallness of the season's dressing—
perfectly captured, *above*, in **Mary McFadden's** shimmering, creamy-pale
evening dress: the narrow-fitting, long-torso top of silver bugle beads, iridescent pearl
sequins on white silk organza; the cream skirt, classically pleated. About $4000.
October at Capriccio, Scottsdale AZ and La Jolla CA. To order at Bloomingdale's;
Nan Duskin; Martha, Palm Beach and Bal Harbour; Balliet's; I. Magnin.
Makeup, both pages, Linda Mason. Details, more stores, last pages.

Sheila Metzner

EVENING...IN ALL ITS GLORY! A change of scene at the Palladium. The backdrop, *above*, one of several that divide the dance floor, add a unique flavor, provide a different view of evening. And, provide the perfect setting here, for a different short dress at night—fresh, flirty, an out-and-out confection: a camisole top of silver and black mesh with a double skirt—black tulle over black leather! From **Douglas Ferguson**—a new designer to watch. Top, about $1625; skirt, about $825. Le Grand Hotel, NYC; Lou Lattimore, Dallas; Maxfield, Los Angeles. . . . *Right*: A dramatic expression of narrowness, of a new ornamental style at night: **Jacqueline de Ribes'** long, sinuous dress of black velvet and gunmetal lace. In the background, a Francesco Clemente fresco. Dress, about $3435. Elizabeth Arden Salons; Sara Fredericks, Boston; D.H. Holmes, New Orleans; The Twenty-Four-Collection, Miami; Neiman-Marcus; Cabale Cachet, Palm Desert CA. Makeup, *above*, Andrea Paoletti for Puccio & Franco; *right*, by Linda Mason. Details, more stores, last pages.

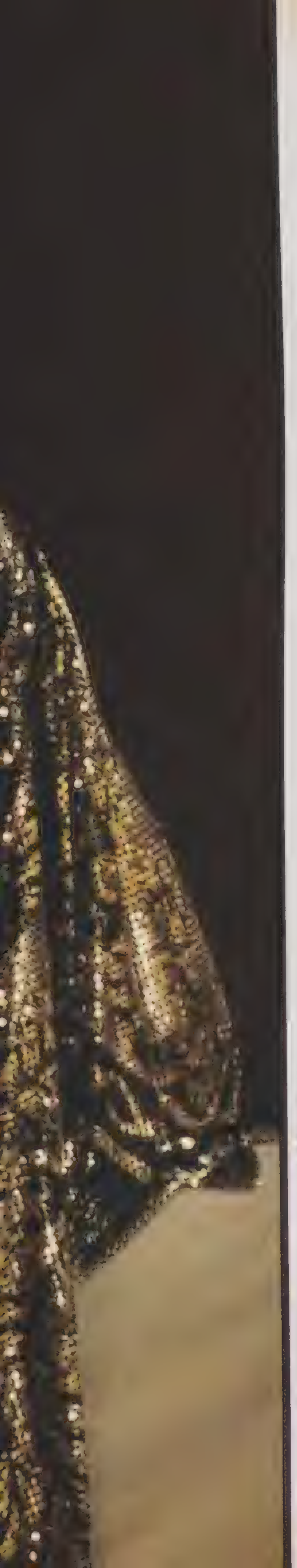
THE NEW YORK COLLECTIONS

On the town . . . and dressed for it: against the Palladium's
evening cityscape, a striking presence: the narrowest
one-shoulder dress, from **Carolina Herrera**—shapely,
small-fitting, in "ripples" of midnight-blue silk taffeta and velvet. . . .
a ruffled capelet on one arm. . . . long leather gloves. . .
a hint of mysterious fragrance . . . a mysterious stranger—
it's all here. Dress, about $3540. Late September
at Saks Fifth Avenue. To order at Nan Duskin; Martha, Palm
Beach and Bal Harbour; Balliet's; Frost Bros.; Montaldo's,
Denver CO. . . . *Beauty Note*: One pleasure of dressing-at-night
—a greater freedom with fragrance, along with the desire
for something a little different, a little more.
New, and very compelling—Parfum Rare from Parfums Jacomo—an innovative mix
of florals, amber, and spice. Makeup, Linda Mason.
Details, more stores, see last pages of this issue.

EVENING. . . IN ALL ITS GLORY!

Sheila Metzner

EVENING...IN ALL ITS GLORY! The heightened sense of evening dressing continues in exceptional ways . . . . The first, *above*, a wonderful, unexpected turn on coat dressing from **Gianfranco Ferre.** His light-as-a-peignor black evening coat . . . and dazzling red bugle-beaded skirt. Coat, about $1300. Mid Nov. at The Gianfranco Ferre Boutique at Torie Steel Boutique, Beverly Hills. To order at Bergdorf Goodman. Here, in the Palladium's Mike Todd Room, with its Jean-Michel Basquiat mural . . . . Spectacular color all the way, *right*: the dress, in rainbow silk lamé—short, strapless, draped, an evening "classic," from **Vicky Tiel** . . . the fur: dyed-turquoise Tibetan lamb . . . and the jewels: an extraordinary choker of multicolor sapphires and diamonds, with sapphire, rubellite, and diamond earrings. Dress, about $1550. Suzy, Great Neck NY; Caron Cherry, Coconut Grove FL; Weinstein's, New Orleans; Femina, Scottsdale AZ and La Jolla CA; I. Magnin. To order at Bergdorf Goodman. Fur, Claude Montana for Birger Christensen. Jewelry, Marina B., NYC and Geneva, Switzerland. . . . *Beauty Note:* Makeup with heightened color—Germaine Monteil's Lamé and Violette eyeshadows; Kohl Plum pencil; Cognac lipstick. Makeup, *above*, Linda Mason; *right*, Andrea Paoletti for Puccio & Franco. Details, more stores, last pages.



EVENING...IN ALL ITS GLORY! A dazzling finish . . . in every sense of the word. Key to the look, at *left*, to the new evening mood throughout these pages, a balance. With more ornamental dressing at night—here, a knockout short dress in serpent-printed gold silk lamé—hair with "more," with definite line and shape; and makeup with more, with more color and color used differently. The total effect: strong, striking, but not overdone. Dress, **Vicky Tiel**. . . . *Beauty Note*: Perfect example of the new evening makeup, left: flashes of color at the eye; a new definition for brows; subtle-but-deep lip color. From Christian Dior's new "Les Excentriques" collection: Cinnamon, Green, Purple eyeshadows; the special effects of Bordeaux-Brown pencil; Sublime lipstick. . . . Standout color and shape, *above*: **Oscar de la Renta's** glorious on-the-body tricolor evening dress—a cerise top, black velvet fitted over the hip, narrow emerald green skirt . . . and a cut-out of bareness in back—irresistibly eye-catching! About $1700. Mid-October at Lord & Taylor; Nan Duskin; Higbee's; Neiman-Marcus; Frederick & Nelson. The colorful Palladium background: more of the work of Kenny Scharf. Hair, these twelve pages, Gerard Bollei at The Galleria, NYC; makeup, both pages, Linda Mason. Manicures, Larisa for Gerard Bollei at The Galleria, NYC. Special lighting, on these pages, Peter Sova. Details, last pages this issue.

Sheila Metzner

THE NEW YORK COLLECTIONS

what

stands out this season

The best looks of the season have the same proportions, the same body-close shapes and strong sense of ornamentation that characterize the news. What sets them apart: a fundamental difference in attitude . . . a real-life, low-key approach. Modern. Understated. Easy to slip into. Very exciting to wear.

Reinforcing the attitude: the low-key, soft-falling jersey that's the prevailing fabric. On these eight pages, the best of the best. Starting, *opposite*, **Mary McFadden's** wonderful take on pyjama dressing—a black cashmere sweater, dolman sleeves beaded and embroidered in gold; and full black pleated pants. Striking, ornamental, but not overwhelming. Top, Jasco fabrics. About $2990. Late September at Nan Duskin. To order, Saks Fifth Avenue; Martha, Palm Beach and Bal Harbour; Balliet's; Neiman-Marcus; I. Magnin . . . . Pants and a top can mean **Oscar de la Renta's** sensational day-through-dinner pieces in navy cashmere, *right*. The top has his special draping that accents the body without toughness; the pants are pleated at the top. About $1510. Late Sept., Elizabeth Arden Salons; Panache, Millburn NJ; D.H. Holmes, New Orleans; Jacobson's, Michigan and Ohio; Swansons on the Plaza; Sakowitz. . . . *Beauty Note:* What stands out in makeup—the same striking but low-key mood. *Opposite:* Stendahl's #05 Sheer Champagne lipgloss; La Scala brown eyeshadow. These eight pages: hair, Ezel for Bumble & Bumble; makeup, François Nars. Details, more stores, see last pages.

Penn

what stands out

Another key element in this kind of dressing: the versatility, the ease that come with starting from a "base" like **Donna Karan's** body suit (star of her first collection). From there, you can go anywhere, night or day. Example, *this page*, the body suit in black cashmere, perfect foil for her gold sequin sarong skirt (another star) that simply wraps and holds the body . . . perfect foil for any skirt or pants. Body suit, about $500. (Cashmere, Amicale.) Skirt, about $1500. Donna Karan New York. Late Oct. at Bloomingdale's; Rich's; Linda Dresner, Troy MI; Ultimo, Chicago; Maxfield, Los Angeles; I. Magnin. . . . And from **Geoffrey Beene**, an undisputed master of small shapes, *opposite*, a sensational navy dress that could be the smallest, narrowest dress ever! And the most sensuous! The top, with a jewel neckline, very slim sleeves, is wool jersey. The intricately shaped, slit-to-the-knee skirt sits low on the hip, and is shiny satin. (Fabric, Taroni.) About $1290. Oct. at Altman's; Jacobson's; D.H. Holmes, New Orleans LA. To order at Frederick & Nelson. . . . *Beauty Note:* Best base for makeup: a creamy foundation with a hint of blush. *This page:* Lancaster's Champagne foundation, Brun d'Or blush. Details, more stores, see next to last pages this issue.

Penn

THE NEW YORK COLLECTIONS

what stands out

More of the subtle draping and decorative buttons that mark **Oscar de la Renta's** clothes, *this page*, in a narrow, to-the-ankle dress of emerald, fuchsia, and black wool jersey—the bright color a refreshing change of pace in a season focused on black, dark shades. About $730. Late Sept. at Bonwit Teller; Nan Duskin; Garfinckel's; Sakowitz; Irene Sargent, Oakland CA....Another bright, **Stephen Sprouse's** easy, uncluttered red dress, *opposite*, of thin wool jersey, fitted lightly through the body, then flaring to the ankle—a shape that ran throughout his collection...for obvious good reason. Added assets of all these jersey clothes: they work any season, any climate; fold to next to nothing...travel. Dress, about $390. Fabric, Agnona. Late Sept. at Henri Bendel; Ruth Shaw, Baltimore MD; Lou Lattimore, Dallas. Details, see next to last pages this issue.

Penn

Yves Saint Laurent has featured jersey as part of his collection for years. One of the most charming looks of this—any year—his navy dress, *this page*, with a cowl neck, a slightly fuller top blousing over a short, narrow skirt; a manner you immediately recognize, respond to...for its nonstop possibilities. Saint Laurent Rive Gauche. Wool jersey, Racine. Dress, about $520. Bloomingdale's; Dayton's; Jacobson's, Ohio and Michigan; Saint Laurent Rive Gauche Boutiques, Manhasset NY; Washington DC; San Francisco.

what stands out

...When it comes to "layering," few fabrics work better than jersey. **Rifat Ozbek's** black turtleneck tunic, *opposite*, worn with the narrowest, cropped pants; both wrapped in a little rust skirt. The total effect: racy, sophisticated, polished. The coat in hand is 7/8 length. Tunic, about $250; skirt, about $250; pants, about $225; all wool jersey by Corisia. Coat, about $425. Wool gabardine by Garigue. Lord & Taylor; Alan Bilzerian, Boston and Worcester MA; Woodward & Lothrop; Dayton's; Neiman-Marcus; I. Magnin. Details, more stores, see last pages.

What gives his clothes that heightened sense of attractiveness and makes Bill Blass, Bill Blass: His instinctive sense of what makes a woman look and feel special at night. His exquisite tailoring (always underscored by softness). And his special brand of sophistication —reminiscent of the Noel Coward-Cole Porter era (a spirit evoked in these six pages)— but with a completely modern look

You get the essence of this singular style in the tailored, easy, but very ornamental evening dressing that was a standout part of Blass's standout collection. Perfect example, *this page*, a ravishing small jacket of burnished apricot velvet edged with beaded leaves, over a one-shoulder, body-close black silk crepe dress. About $4390. October at Sara Fredericks, NYC; Kaufmann's; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Jacobson's, Michigan; I. Magnin To order at Liberty House of Hawaii. . . There's a whole special look of evening dressing that starts with a new long coat. The one, *opposite*, impeccably tailored in a silk floral print, falls lightly over matching high-waisted trousers, a black wool jersey blouse . . . sensational "pyjama" dressing for dinner at your home, someone else's, at a resort Silk fabric by Abraham. About $4000. Saks Fifth Avenue; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Frost Bros.; I. Magnin; Liberty House of Hawaii. To order at Montaldo's. Sets these six pages by Dain Marcus. Hair, Yannick for IS, Paris; makeup, François Nars. Details, more stores, next to last pages.

A DIFFERENT KIND OF GL

Horst

AMOUR...AT BILL BLASS

This genre of understated, tailored glamour at night is big news everywhere this season. But Blass has been doing it for years. And Blass is where you see it at its best. *This page:* The perfect black velvet dress—simple, modern—shaped through the torso, its only obvious ornamentation the rhinestone buttons and belt buckle. About $1950. Saks Fifth Avenue; Nan Duskin; John Baldwin; Swansons on the Plaza; Jacobson's, Michigan and Ohio; I. Magnin. ..."Tailored" evening at its most inviting, most versatile, *opposite,* his small black wool crepe jacket—very short, strong shouldered—over a beguiling black velvet dress with a white satin halter top. About $2490. Lord & Taylor; John Baldwin; Martha, Palm Beach and Bal Harbour; Marshall Field's; Swansons on the Plaza; Frost Bros. Details, more stores, next to last pages.

A DIFFER

Horst

ENT GLAMOUR. . . AT BILL BLASS

One of the best, most modern
short dresses in New York—anywhere—
Bill Blass's, *this page*—strapless,
sleek, very small, totally
unpretentious. With all that,
there's a sense of softness in the eased
skirt, the wool jersey fabric,
the unexpected "twist" of panels
at the neck. More modern glamour:
the glittered, patterned legs.
Dress, about $1050. Saks Fifth Avenue;
Kaufmann's, Rich's; Martha,
Palm Beach and Bal Harbour;
Jacobson's, Michigan and Ohio.
To order at Liberty House of Hawaii.
. . .And, for the pure pleasure
of wearing it—another of Blass's velvet,
all-body dresses, *opposite*.
This one (here, with its own
accompaniment) in red panne velvet—
draped, gently fitted—a marvelous
example of how sophisticated
"seductive" can be. About $2950
Elizabeth Arden Salons; Nan Duskin;
Gidding-Jenny, Cincinnati OH
and Indianapolis IN; I. Magnin. To order
at Rich's, Liberty House
of Hawaii. Details, more stores,
see next to last pages.

A DIFFERE

Horst

NT GLAMOUR. . . AT BILL BLASS

Perfect counterpoint for the softness and luxe of the prevailing sable, mink, fisher: the [illegible]ern, emphatic shapes—the same in fur as they are in fabric—a strong-shouldered, straight-falling line, a length that's either distinctly shorter (a top-of-the-[illegible]8 length) or distinctly [illegible] (almost to the ankle); [illegible]ways, a proportion that [illegible]s over everything day [illegible] night. On these eight [illegible]nes, the best—photographed against the most luxurious, fast-track ways to move long distances. The first four pages at Butler Aviation, La Guardia Airport. *This page*, the enveloping luxury of **Donna Karan's** long coat of sheared natural ranch mink with a small collar, a tuxedo front; amply shaped and full in [illegible] not overpowering. [illegible] the season's key [illegible]

[illegible]

posite, the all-out luxury of a long, double-breasted coat with a large notched collar and cuffs . . . in the softest lightweight natural Russian crown sable. About $100,000. To order at Marshall Field's; Swansons on the Plaza; Frost Bros.; Colbert's, Amarillo TX; Bullocks Wilshire; I. Magnin. These eight pages: hair, John Sahag, John Sahag Salon, NYC [illegible]

fast_track

furs...nonstop style

What instantly puts this year's fast-track furs in a special class: the sheer luxury, the all-out quality of the fur itself. Impeccably crafted in natural color. No tricks. No gimmicks. No special effects. Just a heightened sense of style...

Steven Meisel

Another knockout coat, *this page* **Donna Karan** (it's clearly her seas... the year's key 7/8 length, a natural ...hogany mink with a small notched ... roomy shoulders, endless versatilit... modern glamour. Dor... ...nsen, abou... ...an; Nan Du... ...arks Jacob, ...el Carol and Irwin Wa... ...Gall... ...g, Chicago, Illinois. ...cus. . . . The ultimate polo coat in a ...son of polo coats, *opposite*. Of natu... ...g ...ed collar, big patch pockets, the kind of nonchalance that works over the narrowest grey wool skirt and turtleneck sweater, the kind of luxe that works over the most gala dressing at night. From **Grosvenor Canada**. Coat about $35,000. The Fur Galleria, Cedarhurst NY. Furs by Robert Troy MI, Thomas F. McElroy Furs, Chicago; Alaskan Fur Company, Kansas City MO, Overland Park KS, ... Fur, Dallas; Ed-... Beverly Hills. Details, see ... full page ... of this issue.

fashion **furs**

fast-track **furs**

If you thought you'd seen everything in twin sets: the unstoppered luxury, *this page*, of fur on fur, **Galanos** style—a natural black onyx mink jacket to the hip with a tuxedo collar (they're very much around)...over a matching mink sleeveless "pullover" edged in ribbed knit. The potential, the appeal of these two pieces—together or separately—practically limitless! Jacket, about $16,500. Vest, about $2250. Bergdorf Goodman; Neiman-Marcus....Another singular style from this master of singular styles, *opposite*. His long coat of dyed black sheared mink with a Buhkara collar; shaped close to the body, with a red satin cummerbund to point up the shape, the fullness of the skirt, the drama! Twin set and coat by Galanos for Yarmuth-Dion. Coat, about $22,000. Bergdorf Goodman. On these and following two pages, the background is the yacht M/Y Mariner III. Makeup, Margaret Avery. Details, last pages.

Steven Meisel

fast-track **furs**

No question, this season's key 7/8 length gives any coat added versatility, day and night. Also beyond dispute, it gives any coat added dash, a certain racier charm. Here, two of the best. *Opposite*: Irresistible for its warm tawny coloring, its uninhibiting ease, **Perry Ellis'** coat of natural baum marten with the season's mandatory strong shoulders, notched collar. Perry Ellis for Alixandre. About $20,000. Nan Duskin; Saks-Jandel; Robert Mann Furs, Southfield MI; The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Roberts Furs, San Francisco. To order at the Revillon Salon at Saks Fifth Avenue. . . . And in the same 7/8 length and a similar shape, *this page*, an equally hard-to-resist, equally dashing coat of natural Canadian fisher from the **Revillon Collection.** About $30,000. The Revillon Collection at Saks Fifth Avenue. Details, next to last pages.

Steven Miesel

Part of the charming change-of-pace message in many collections: a terrific new skirt—not a dirndl, not a gored skirt, but a different skirt—longer, easygoing, worn with a black jersey top or a black turtleneck. A skirt for evening in lamé or velvet—clever new takes on dinner dressing—or in standout leathers for day. One of the best, *left,* from a collection with great new skirt ideas—**Donna Karan's.** Her brown leather soft-at-the-hem skirt, worn with a wide leather belt for definition, and her wool crepe jersey body suit for raciness (Jersey, Sarti). Donna Karan New York. Skirt, about $800. Body suit, about $180. Late September at Saks Fifth Avenue; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Swansons on the Plaza; Lou Lattimore, Dallas; Perkins Shearer, Denver CO; Wilkes Bashford, San Francisco. Striking—for its coloring, for its sweeping fullness at the hem, *opposite,* **Calvin Klein's** royal-blue coat: when it's on, when it's belted...a whole new shape is revealed! Coat, of wool, about $735. Bloomingdale's; Nan Duskin; Rich's; Jacobson's, Michigan; Balliet's; Nordstrom, Oregon. Hair, these two pages, Oribe, NYC. Makeup, these six pages, Lydia Snyder. Details, more stores, next to last pages.

a change

In a season

where the emphasis is on

smallness and fit, an all-the-way

narrowness, something else

is starting to happen

...something that varies

the beat of dressing

...something that

suggests—perhaps—changes

to come. That something:

a different kind of fullness.

On these six pages,

the best examples...

# of pace...

King

a change of pace... A difference everywhere

this season—the strong emergence of the trench coat. The difference here, *opposite,* the way it's cut, the way it's scaled, with ampleness at the hem, dramatic breadth at the shoulders—a proportion that takes shape as the coat is belted. From **Donna Karan,** in luxurious brown leather, over her narrow wool broadcloth trousers (fabric, Loro Piana), wool crepe jersey turtleneck body suit (fabric, Sarti). Donna Karan New York. Coat, about $1865; pants, about $265; body suit, about $180. Late Sept. at Bergdorf Goodman; B. Forman, Rochester NY; The Avenue, Omaha NE; Perkins Shearer, Denver; Maxfield, Los Angeles; I. Magnin. . . . Unexpected ease, unexpected dash, *right,* in a suit with an interesting proportion.

From **Calvin Klein,** a small, shaped, waist-length jacket—one of his notable shapes—and a new longer skirt that "hugs" the waist, ends in a sweeping hem—all, in a very attractive wool cavalry twill; a lambswool/angora turtleneck sweater underneath. Jacket, about $320; skirt, about $230; sweater, about $160. Bonwit Teller; B. Forman, Rochester NY; Filene's; Kaufmann's; Montaldo's; I. Magnin.

Hair these two pages, Ezel for Bumble & Bumble.

Details, more stores, last pages.

The perfect example, *left,* of this new sweater-and-skirt dressing; the perfect combination of shape and fullness: **Ralph Lauren's** racy, back-pocketed longer skirt in black leather, with a simply-cut black cashmere sweater—two key elements that work nonstop all day....and later! Skirt, about $898; sweater, about $338. Late September at Henri Bendel; Polo/Ralph Lauren, Short Hills; Neiman-Marcus; Polo/Ralph Lauren at Wilkes Bashford, San Francisco.

And a wonderful new coat shape at **Ralph Lauren,** *right*—a star in the collection—square-shouldered, longer (longer being below calf), "widening" at the hem when the waist is belted. More star quality—its lively, change-of-pace wool blanket plaid. Coat, about $796. Late September at Saks Fifth Avenue, NYC; Polo/Ralph Lauren, Boston; Polo/Ralph Lauren, Atlanta; Polo/Ralph Lauren, Kansas City MO. These two pages, hair, Oribe, NYC. Details, last pages this issue.

a change of pace...

THE NEW YORK COLLECTIONS

A PERFECT PAIR: GREAT LEATHER/GREAT COATS

Hans Feurer

A notable difference this season and on these four pages: the way leather—especially black leather—has moved into "real" dressing, for day, for night, with a new softer, more practical appeal and look. . . . And in a season of coats, the way black leather heightens the impact of the best new shapes, taking them from dashing to irresistible! . . . What's new, what's attractive: the inviting texture, the seductive patina of rich black leather, the way **Stephen Sprouse** does it, *opposite page*, in his signature zip-up-the-front coat with the cut, feel—ease—of his best jeans jackets. About $1120. Late September at Saks Fifth Avenue, NYC; I. Magnin. . . . A great proportion, a great 7/8 length, *this page*, in a sharp, square-shouldered coat with the most luxurious beaver collar and cuffs from **Louis Dell'Olio for Anne Klein & Co.** About $2330. Saks Fifth Avenue, NYC; B. Forman, Gidding, Jenny, Cincinnati OH and Indianapolis IN; Topp's, Omaha NE; I. Magnin. Three pages: hair, John Sahag, John Sahag Salon, NYC; makeup, Max Factor. Details, see last pages.

A PERFECT PAIR: GREAT LEATHER/GREAT COATS

Hans Feurer

...when you are [illegible] in New York, Paris, Milan—the best is—invariably—[illegible] The best silhouette is—invariably—a cool possibly a long, double-breasted trench coat similar to this one. In fact, **KL by Karl Lagerfeld** with a notched collar, an easygoing attitude. About $1150. Altman's; B. Forman; Saks-Jandel; Harold, Minneapolis; Capriccio, Scottsdale AZ and LaJolla CA; Colbert's, Amarillo TX. . . . What's special about this season's leather: the way it's handled—as deftly as fabric, in a shape that's as easy as a wrap-around bathrobe. In this case, *right*, in **Ralph Lauren's** long wrap coat with a big shawl collar, silk cord tie. About $1396. Late September at Henri Bendel; Nordstrom, Seattle WA; Polo Ralph Lauren, Canada. *Fragrance Note:* Another perfect pairing—of spice and floral notes—in The Third Man, a new fragrance for him by Parfums Caron. . . . Details, more stores, last pages.

Patricia Wilde,

housekeeper,

Kalispell, Montana,

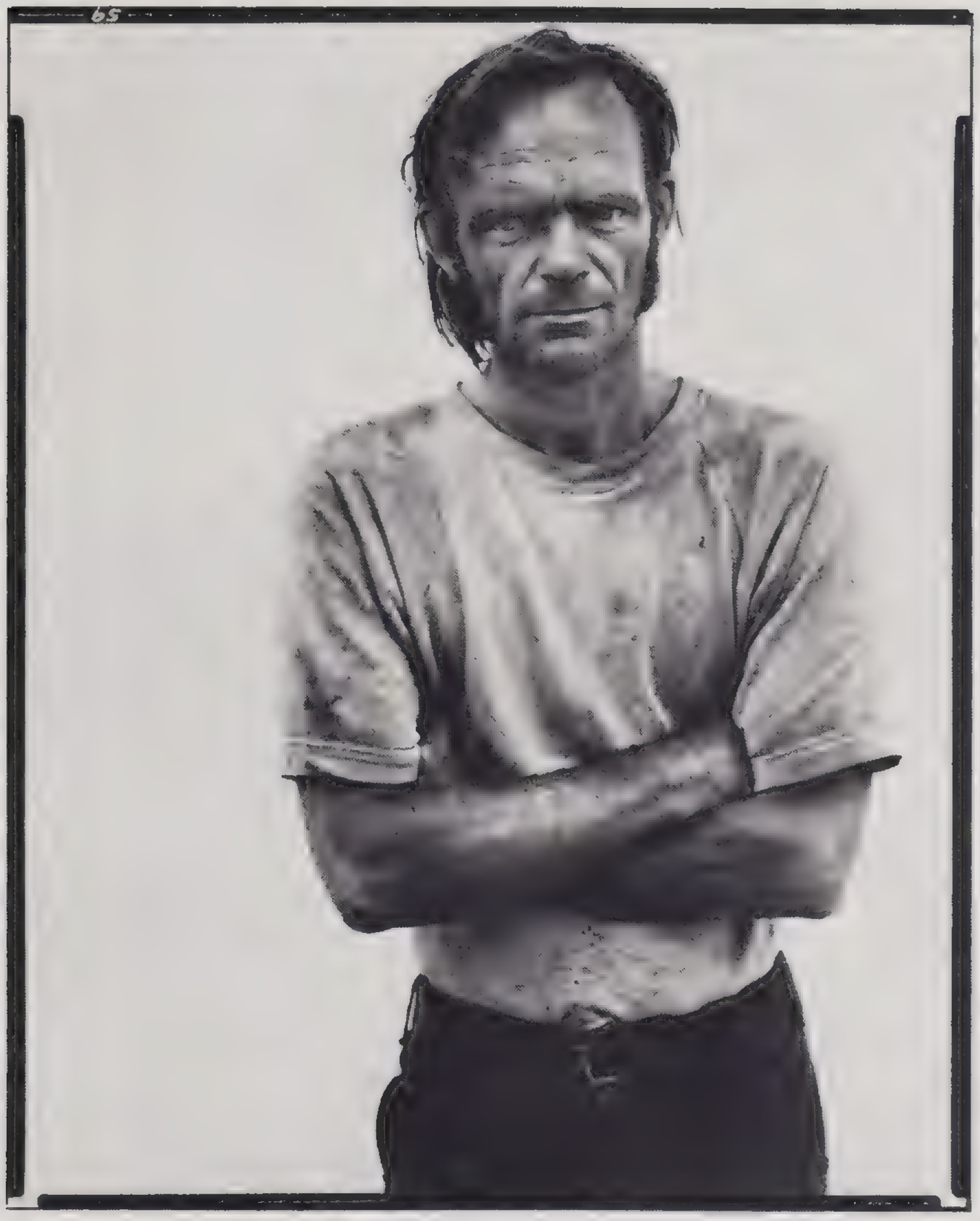
6-12-81

RICHARD AVEDON

UNDER WESTERN EYES

Long obscured in myth, the American West has always been a challenge to artists. And so it was to Richard Avedon, who spent six summers searching for the truth of the place. He found it in the people. And In the American West, a new show and book of the same name, is yet another landmark in Richard Avedon's exemplary career BY KAY LARSON

Richard Avedon photographed by Penn



Bill Curry, drifter,

Interstate 40,

Yukon, Oklahoma,

6-16-80

To a Westerner, wilderness is any hunk of countryside big enough to render human scale ridiculous. Until I turned twenty-two, I had never been east of the Mississippi River. I remember being stunned that Walden Pond, Thoreau's great experiment with living wild, was so intimately, even quaintly, human scale. My own experience said otherwise: From the high cool Wyoming sage ranges to the creosote-bush infernos along the lower Colorado River, the vastness of the land leaves nothing for human vanities to hang onto. In the West, people are not the measure of the place; you can read the knowledge of it in their eyes.

The American West has been American artists' most consistent problem. The land's grandeur seems to require the grand response. From Albert Bierstadt and Ansel Adams, to Frederic Remington and the cowboy artists of Taos and Sedona, to the suggestion of the sublime in Abstract Expressionism, the mythic West has always displaced that other place, harder, stonier, drier, less accommodating. But there is a rarer kind of confrontation: an unsparing accuracy that refuses to romanticize, epitomized by the bleakly honest landscape photography of Carleton E. Watkins—pictures whose very hardness and uncompromisingness strike a Westerner as a fine correlate to the land itself.

During the summers of 1979 through 1985, Richard Avedon toured the West in a van with three assistants, many rolls of blank white paper, and his 8x10 Deardorf camera. He met cowboys, drifters, gamblers, motel maids, teenage lovers, factory workers, mental patients, prisoners, waitresses, gravediggers, cotton farmers, carneys, scientists, pawnbrokers. He set out to photograph them much as Watkins did the landscape: at high noon, in white light. A hundred years separates them—there is a drama in Avedon's work that would not have appeared in his predecessor's—but something of the starkness remains. Avedon's success may be gauged by the look in his subjects' eyes—of submission to an other-than-human scale. In the people's eyes Avedon has caught the reflection of wilderness.

In the American West, an exhibition of photographs from those trips, opens this month at the Amon Carter Museum in Fort Worth, Texas, coincident with a book of the same photographs published by Abrams. The project—commissioned by the Museum's late director, Mitchell A. Wilder, based on what he saw in a 1978 Avedon portrait of ranch hand Wilbur Powell—is a watershed in Avedon's career. An intensity of moral engagement separates these pictures from his fashion work *(Continued on page 748)*

Kay Larson *is an art critic for "New York" magazine.*

Petra Alvarado, factory worker,

El Paso, Texas, on her birthday, 4-22-82

Art in discoland

By Barbara Rose

Question: What is the difference between NYC's Whitney Museum of American Art and a disco?

Answer: The sound is better in a disco.

Thus goes a current art world saying prompted by the coincidence that at the time of last spring's Whitney Biennial two Manhattan clubs were showing media-oriented art, frequently by the same currently fashionable artists. At Area, which was featuring "Art" as its spring theme show, one could see works by such Whitney favorites as Michael Heizer, Chuck Close, Larry Rivers, Sol LeWitt, and, of course, the Father of It All, Andy Warhol. Outmaneuvering even the clever minds of Area's owners, slippery Andy changed gears and showed an empty pedestal titled "Work in Progress" in his prominent display case. Also on view at Area were graffiti artists Kenny Scharf and Keith Haring, favorites of both the Whitney Museum and Palladium, the ostentatiously costly club created by the same duo who brought us Studio 54. As tops in the art-as-fashion craze, Scharf, who covered the walls of the lounges of both the Whitney and the Palladium in fluorescent fake fur, definitely ranks.

Area, which changes its decor every five weeks, expresses the leveling effect of the mass media by choosing art as one of its "themes," along with "suburbia," "Halloween," "confinement," and the color red. As one might assume from all this, the permanent theme at Area is that nothing is sacred and everything, art included, is nonsense. That art is now a subject of mockery as well as a source of entertainment indicates how far we have come from the days when art was supposed to express, if not significant content, then at least significant form.

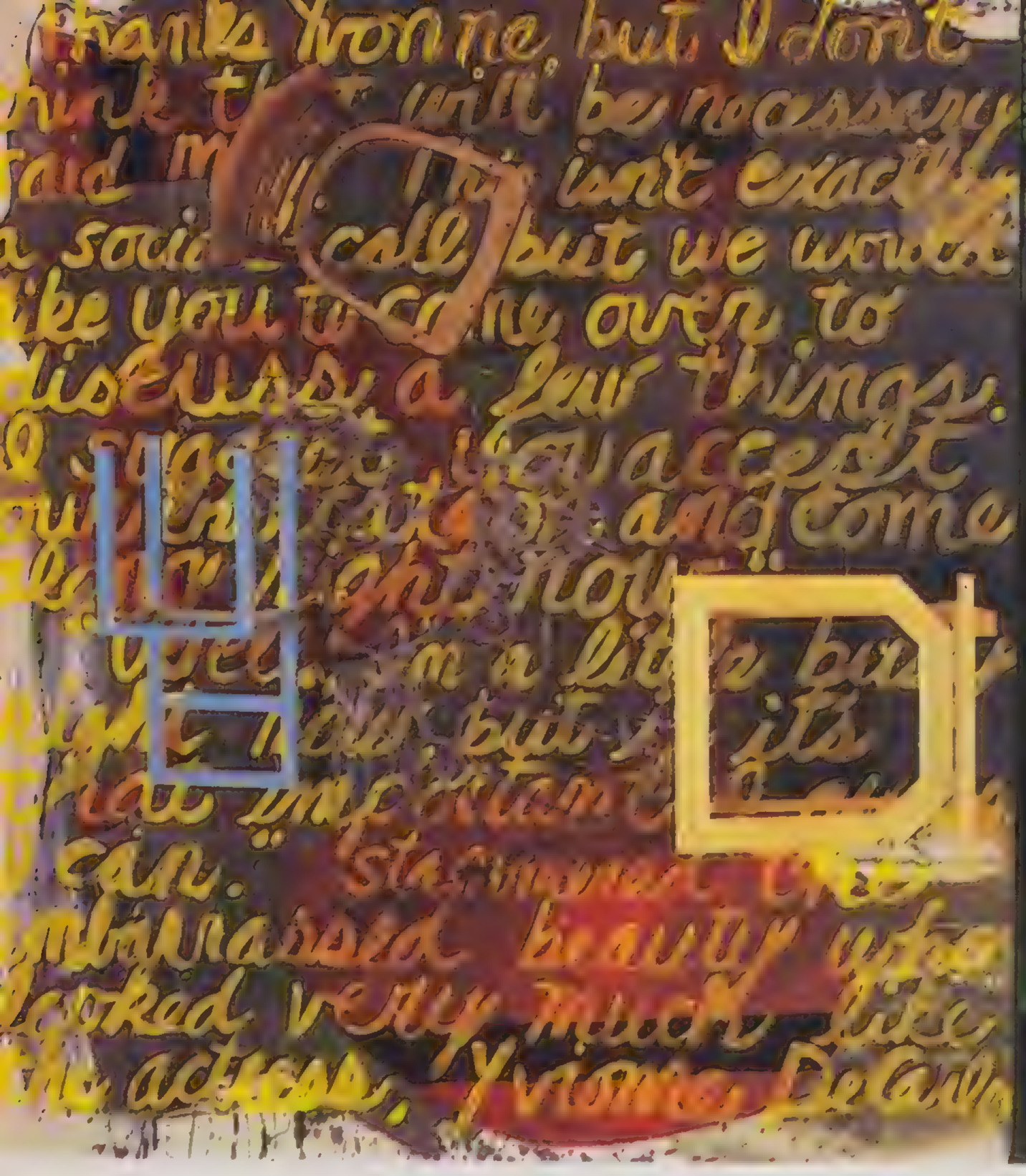
How did the same artists end up in the Whitney and at Manhattan's two hottest clubs? How did Henry Geldzahler become curator at Palladium after having been the curator of twentieth-century art at NYC's Metropolitan Museum of Art? How, in fact, did art tumble from its once lofty pedestal? The answer is it did not fall from the heights of seriousness by accident: it was pushed.

In an appropriate tribute to the first artist who attempted to destroy the unique aura of art, Area installed a minimal series of immaculate white porcelain urinals in the unisex rest room as a tribute to Marcel Duchamp's audacity. It was Duchamp, after all, who started challenging the principle of democracy in art by submitting an ordinary urinal to an unjuried art show in 1917. His point was to test not only the tolerance of the art world but also the idea that art objects had intrinsic value. Duchamp suggested that both taste and esthetic were merely relative, and that the context in which the public perceived an object determined its response. Composer John Cage took Duchamp's idea further by asking whether a truck in a concert hall was more musical than a truck in the street. After that, it did not take Andy Warhol long to exhibit his early Pop paintings in the windows of Bonwit Teller. Once Warhol had an immense success with art appealing to the fashion crowd, the road to art becoming identified *as* fashion was paved in gold.

Today's art—good, bad, and indifferent, in and out of discos—has the significance of ephemeral fashion to many who flock to the latest performance and cram SoHo and the East Village in hot pursuit of cheap thrills and masterpieces for investment. A side effect of overselling art to the American public through such commercial devices as advertising, direct mail, and press agents is that "art" is now a virtually meaningless word, which can be applied to anything to give it a touch of class. "Art" has become ubiquitous decor, visual Muzak, and the art world has turned into a Disneyland for restless voyeurs who would die to cure their boredom with participation. In this context, no self-respecting Hollywood producer fails to provide artistic background to indicate ultimate stylishness. Mass-market films like *Beverly Hills Cop* have art galleries as sets, and art awareness has penetrated Los Angeles, heart of the pop music, television, and film industries, to the point that art is more than merely a status symbol; it is an absolute prerequisite for any TV or film biggie with cultural pretensions. Thus, the present situation: a large segment of the art market is newly rich collectors investing money made quickly in mass media. Their taste has been formed by media, but so has that of many of today's most popular artists, like David Salle, whose prepackaged, recycled images are ideal fare for art-hungry *(Continued on page 670)*

Amazement and spectacle, scale and shock are at the heart of artist Robert Longo's multimedia performance piece *Marble Fog*, to be premiered later this year at Palladium, Manhattan's biggest, brightest, artiest club. From a ladder, Longo orchestrates gigantic projections of blinking eyes and moving lips, juxtaposed with live dancers

Hair and makeup, Jim Brusock Richard Corman



art in discoland

(Continued) media moguls.

Salle, a product of the school financed with Walt Disney money, the California Institute of the Arts, has translated the media mentality into a perfect cocktail: one part sensational sex and violence, one part pretentious art-world "in" jokes about structuralism and enigma, one part eclectic imagery, all mishmashed together in a punk symphony of dissonance. Taking up where Warhol left off, Salle pushes Pop one step further, using projected rather than printed images as his point of departure. The result is a translation of the film editing concept of montage, which associates various images through juxtaposition, into painting. Crossing the once sacred boundary between fine art and mass media has given Salle celebrity status, since the expanded art public is mainly gratified by the familiar. Again, we can thank Warhol for introducing the radical concept that art should be easy, not difficult.

Easy art, of course, is dumb art, which is also the point. You no longer need to be intelligent, sensitive, or cultivated to participate in the happy art-world carnival of fun, fun, fun. Looking right and having the cash are sufficient to get you a ticket to the best rides.

This new definition of art as a kind of Disneyland for the upper middle class is totally compatible with art's decorating discos, artists as superstars (another heavenly Warhol concept), and art as a kind of ephemeral, modish novelty. There is, of course, the possibility that one will arrive at the point where it is no longer possible to distinguish fine art from cartooning, public relations, and fashion. At that moment, the Utopian dream of every radical avant-garde from the Russian Suprematists to the French Dadaists will be realized: fine art, that hideously elite and class-conscious category of snobbery, will disappear.

Museums like the Whitney are actively aiding the coming of this millenium of cultural democracy by exhibiting Walt Disney cartoons, further confusing an already confused public. Artists like David Salle, also in the vanguard of this revolution in consciousness, make incoherent art, whose content is incoherence, thus disorienting an already dazed public. By sanitizing the East Village scene and moving it to the Upper East Side virtually intact in the last Biennial, the Whitney provides an important service to the poor in spirit but heavy in pocketbook crowd, simulating the ambience of danger and adventure without the risk of real dirt or violence. In this way, the function of the museum becomes indistinguishable from that of Disney World with its endless possibilities for rides through historical periods and cultures.

At the Whitney Biennial, for example, one could simultaneously experience Minimal World, Pop World, Social Protest World, Performance World, Kitsch World, Post-Modernist World, Conceptual World, Graffiti World, and even, in the works of Jasper Johns, Elizabeth Murray, John Duff, and Susan Rothenberg, which seemed weirdly out of place, Fine Art World. Naturally, with such vivid competition, Fine Art World is bound to look miserably dull and difficult. Why concentrate on a brushstroke by Johns or decipher his hermetic *(Continued on page 672)*

Courtesy Mary Boone Gallery, NYC

At Palladium (*right*) the dance area features Keith Haring's painted backdrop and a movable set of a New York skyline. Revolving banks of television monitors periodically travel above the dancers; they show specially commissioned videotapes by such artists as David Salle, whose painting "Shower of Courage" (*above*), 1985, combines painted images, narrative writing, real wood chairs

Oberto Gili

When you hear the word culture you take out your checkbook

art in discoland

(Continued) imagery, which is a *coherent* statement about incoherence, decadence, death and dissolution, when one can relax with a big-screen high-power jolt from David Salle? In the brave new world of art as fashion, subtlety, nuance, precision, talent, and difficulty are Out. Overt sex, violence, commercialism, bright textile patterning, primitivism, and instant visual overload are In.

As art descends into the streets, life gets lonelier and lonelier in the ivory tower, not to mention colder, because there is no heat there. So what is the poor artist who, after all, wants a piece of the action, to do? Since we have lost the concept of an afterlife along with a lot of other ideas that used to be considered valuable, nobody wants to wait to be dead to be discovered. Ergo, it is necessary to compete with the overcharged, overstimulated world of mass media, indeed to use media to fight media. This has led a group of bright young artists, including Robert Longo, Barbara Kruger, Jenny Holzer, Laurie Anderson, Cindy Sherman, Judy Rifka, and Hannah Wilke (the last *(Continued on page 747)*

Area keeps its patrons on their toes by changing its decor every five weeks. Last May's theme was "Art," which inspired one of the club's owners, Shawn Hausman, to devise a live tableau *(right)*, in which, night after night, a young man glued nails to a bathroom environment. Barbara Kruger *(above)*, painted her artwork directly on Area's wall. An "appropriation" artist, she borrows the hard-sell lingo of the advertising world and aims it at an art audience

Hair and makeup, Ron Lewis Elaine Ellman

François Halard

Hair by
John Sahag,
John Sahag Salon,
NYC; makeup
by Kevyn Aucoin

Andrea Blanch

Anjelica Huston: a born knock-out

Determinedly eccentric, Anjelica Huston once declared: "If you want something to happen, paint your toenails." What's happened is that she has emerged as a truly original actress. In *Prizzi's Honor*, a Mafia spoof directed by her father, co-starring longtime companion Jack Nicholson, Anjelica plays a tough Brooklyn bombshell. But her roots have more to do with outer limits than outer boroughs, as we discover in this very personal memoir **BY JOAN JULIET BUCK**

Twenty-six years ago, I was in a car with my parents driving across the black countryside of Ireland to my godfather's house. I wasn't sure who this godfather was or why we had to spend Christmas with him. The car tires crackled over gravel and stopped. There was a large house. A woman and a little girl stood between the columns of the porch, with the light of the hall inside the open door behind them. "This is Anjelica," said her mother, and I wasn't sure I'd heard the name right, and resolved not to say it until I was sure if this was Angela or Ann-Jellica, or Angelique, or what.

She was smaller than I was and had braids. I had a pile of Little Lulu comics. She said she wanted a ring for Christmas, and I said I wanted a part in a movie. She was eight, and I was eleven. The adults fanned out into the second hall with small bags, while maids carried the real luggage upstairs. "You'll stay with me and Anjelica in the Little House," said Ricki, her mother. The house smelled of pine candles, and of cut lemons by the bar. John Huston wore long robes, and ended most sentences with "Dear." Guests told stories, their voices loud with nervous pitch, and Anglo-Irish people came for drinks and talked even louder. By the time we were put to bed in the Little House, down the drive and over a bridge, Anjelica had the Little Lulu comics, and I had my hair in braids.

For Christmas, her father gave her a canary diamond, and she gave me a silver friendship ring. We dressed up to have dinner at the Big House with the adults, up and into character: Ricki opened hampers of costumes, the spoils of John's travels and her careful hunting in antiques shops. There were saris and Afghan robes, and clothes from the last two centuries, in varying sizes. We carried on an entertaining war with her brother Tony, who put worms in our beds and splashed us in the Japanese bath, a dark, steamy place in the basement of the big house that had a tatami room, a rock garden, a boiling sunken pool, and bamboo pails. The ground was frozen and too hard for the horses' hooves, so the entire hunt followed the hounds on foot. There was talk of Daly the ghost, and Anjelica and I practiced haunting the guests from odd recesses, such as the linen cupboard. Hers was not an ordinary childhood.

Anjelica was fearless; she rode, she hunted, she climbed trees, she took spectacular falls. The summer that she was nine, she married a twenty-year-old named Stephen Dane in front of the Little House. I had a part in a movie so I didn't mind. She married a succession of young men before she was ten, always in front of the statue of Punch in the Little House yard, always with a huge bouquet from the garden behind the house. Ricki Huston had been a dancer with Balanchine. She had been on the cover of *Life* as the Mona Lisa. Her father, Tony Soma, owned a speakeasy and later a restaurant named Tony's Wife. He was known as Tony Yogi and sang upside down for his customers. Ricki was nineteen years old when she married John Huston. She knew the importance of the fantastic, and created a large-scale, slightly unnerving grandeur in the Big House, and made the Little House an orderly, feminine retreat. The little house had its own magic; it simply wasn't as obvious as the big house. This was where real life happened: We *(Continued on page 676)*

(Continued from page 675)
picked vegetables in the garden and cooked dinner in the slate-floored kitchen, and baked soda bread, and made roasts.

There were books everywhere, Moravia and Jung in Ricki's bedroom, ghost books and Van Loon in the tiny brown living room, Robert Benchley in the bathroom. Anjelica, toothy and slight, had narrow shoulders and a fondness for inventing words. I detested her for an entire week over "Witchturla," which she claimed was something to do with sex. She came to women's matters earlier than I did, although we both learned about sex watching the stallion mount the Connemara mares in the stableyard. This led us to wonder. At the end of the summers we'd sit high in the hay, inventing the future with Tony, and his friend Tim Grimes, and Anjelica's friend Lizzie. We decided—I decided, someone decided—that Anjelica would grow up to be very beautiful and marry a rich man and be a star. I said I'd work very, very hard. The aim of all this was to buy the house, the estate, and keep it forever.

Anjelica went to the local school, and then she had tutors, and then Ricki moved to London and Anjelica went to the Lycée, which she hated, and Holland Park Comprehensive, where the rascal side of her came out. She wore eyeliner and miniskirts and smoked cigarettes and did extraordinary things with her hips when she danced.

The holidays were still in Ireland. Tony had begun to collect hawks; the birds rode around on his shoulders, and the worms were now on the floor of the garden room. We became romantics, took walks only at night, or in the rain. We performed selections from Edward Gorey for Christmas house parties. Once, late in the pale night of summer, we went out onto the porch in our antique crinolines, and wished, wished to be in another time. But this was another time. The dimensions and large staff of the house belonged to the previous centuries. Anjelica's accomplishments were those of a heroine of romantic novels. When she went out into the pasture to show her form on horseback to her father, she was scared and determined and graceful. There were pictures in the house of John Huston slipping down cliffs on horseback in the Mexican cavalry; there was stuff to be lived up to.

There was bravery, there was magic, and there was goofiness, too. The practical jokes took on dimensions of such perfection that our victims were stunned and sullen at being so outclassed. One of them involved Henry the Eighth's crossbow, a dead pigeon, an African hunting spear, a trout, a wet Tim Grimes, and shotgun shells emptied onto the outside windowsills of the dining room and set alight by the groom's children. The IRA troubles had not yet resumed.

Anjelica grew. Very tall. The shoulders became broad, and the legs went up and up and up. Her small feet became long but oddly adjustable, so that she could fit into any pair of shoes she fancied, whomever they belonged to and whatever their size. There was less Ireland and more London, and more rascal. It was the 'sixties. The guitar on which she played plaintive archaic songs ("*Le soleil brille, sur la ville et sur les champs*") became the guitar on which she would be Bob Dylan. She acquired a fisherman's navy blue cap. She was noticed by magazines. She was posed in clothes. She wanted to marry Prince Charles. Her room in London sprouted feathers and velvet hat forms, and boas and hatboxes, and beaded things from Portobello Road. Downstairs in the living room Ricki held Sunday parties where people danced and laughed and sometimes talked in blank verse. The magic had moved to London.

A Walk with Love and Death happened the summer Anjelica was sixteen: a medieval adventure directed by John Huston, Anjelica's big chance. She cut her long hair just before the movie shooting started, and played(Continued on page 749)

Song and dance

Bernadette Peters and Peter Martins team up in Andrew Lloyd Webber's "Song & Dance," a love story that plays footsies with form

Bernadette Peters is the single most delightful performer on the American stage. When she sings, her mouth open in a wide O, her eyes open wider, she manages to capture the charm of artifice and the gut of reality at the same time. Locked into an iron-maiden dress in the first act of *Sunday in the Park with George*, she represented the audience on stage, and one's heart went out to this real person being forcibly transmuted into art by that single-minded creep, Seurat. She had to rise above being named "Dot" in a show about a pointillist, and she did. Innocent and fragile in *Pennies from Heaven*, she used the distanced style of the movie to convey pathos through exaggeration. Her ringlets give her the air of a grown-up Shirley Temple, yet whatever she does on stage one believes.

Peter Martins, the Danish ballet dancer who will forever be remembered as Apollo in Balanchine's ballet of that name, chose to give up dancing for choreography. This is one step ballet dancers would rather not take, and he did it bravely at the age of thirty-seven, before his time was up. Now co-director, with Jerome Robbins, of the New York City Ballet, Martins approaches Broadway this fall for the second time. The first was when he staged the Balanchine ballet sequences for *On Your Toes*.

The show that brings the singer and the former dancer together is Andrew Lloyd Webber's *Song & Dance*, in which one will be relieved to find Miss Peters called Emma. She will sing the first half, he will choreograph the second half. Do the twain meet? The twain are coy about this. "Wait and see," says Mr. Martins.

Song is the story of Emma, a British girl, a hat designer, who comes to New York with one man—a rock drummer—breaks up with him, meets another man, and another and another. *Song* remains identical to the London original in that Miss Peters sings to a succession of invisible men. "I'm alone," she says. "No one sings back at me. I'm singing to people I can see, and I hope the audience will see them through my eyes."

For *Dance*, the music is Webber's variations on a theme by Paganini. In London, the two halves remained unrelated; here, Martins and the director, Richard Maltby, Jr., have devised a way for the two stories to join. "I decided," says Martins, "that the second half should be about a boy, and it should be one of the boys Emma sings to, and we should see what happens to him after they break up." Joe, the boy, will be danced by Christopher d'Amboise.

How far the show will be the fusion of Lincoln Center, Broadway, and the West End remains to be seen. According to Mr. Martins, this tradition of cross-pollination is not new: Balanchine choreographed some fifteen Broadway shows; Agnes de Mille and Jerome Robbins formed the Broadway musical as we knew it from the 1940s onwards. "You learn to deliver to an audience, you have to learn to be blunt without being tacky," says Martins.

Does she dance, does he sing? Miss Peters admits to dreams of flying, Mr. Martins to a fantasy of singing like Frank Sinatra. Which proves that success isn't always a matter of dreams' coming true. "What did you once want to be, but have now given up?" we asked Miss Peters and Mr. Martins. "Tall," said Miss Peters. "A ballet dancer," said Mr. Martins. —JOAN JULIET BUCK

Hair, Maury Hopson; makeup, Sophie Levy

King

THE PORN DEBATES

VIOLENCE AGAINST WOMEN—IS PORN TO BLAME?

BY HILLARY JOHNSON

A young woman is bathing. She seems lost in a reverie of sensual pleasure. Suddenly, a man wearing a mask and carrying a rifle breaks into the room. In the next five minutes, she is sexually attacked, shot in the stomach, and finally, shot point blank in the forehead. It is a scene from *Tool Box Murders*, one of thousands of pornographic films available for rental or purchase in video stores across North America. The fusion of sex and violence in *Tool Box Murders* is hardly an anomaly in pornographic films. In the last decade, the nature of pornography—in books, magazines, and film—has changed radically, and a surprisingly high percentage of contemporary pornography depicts women as victims of rape, torture, and sadistic domination by men.

Neil Malamuth, a professor of communication studies at the University of California at Los Angeles and coeditor with Edward Donnerstein of *Pornography and Sexual Aggression*, has been researching the effects of violent pornography for nearly a decade. He uses this film clip to illustrate the tenor of today's violent pornography. Thirty percent of pornographic books, 10 percent of pornographic magazines, and 15 percent of pornographic movies, Malamuth says, convey a message of brutal disregard for the value of women as human beings. The result, he and his fellow researchers believe, may be the creation of a society that is increasingly accepting of aggression toward women. He adds, "In a culture that celebrates rape, the lives of millions of women will be affected."

Malamuth is among a widening circle of at least two dozen academic researchers who are studying the effects of pornography on society. Their persuasive findings ultimately may dispel the notion that pornography has a sexually liberating effect. Malamuth and other researchers have found that men exposed under laboratory circumstances to violent pornography become both more tolerant of the idea of violence against women and more aggressive toward women. They also more easily accept the myth that women secretly want to be raped and will enjoy it. Researchers have found as well that a certain percentage of men in the population are aroused by aural or visual representations of women being assaulted.

> "I didn't start out being against pornography; but if you're a rape researcher, it becomes clear that there is a direct link"

These results have failed to surprise anti-pornography feminists, who have argued many of the same points in their efforts to protect women from violence. Says Pauline Bart, a feminist and sociology professor at the University of Illinois College of Medicine who is publishing a study of rape victims, "I didn't start out being against pornography; but if you're a rape researcher, it becomes clear there is a direct link. Violent pornography is like an advertisement for rape." Many of the women Bart interviewed said their attackers expected them to respond as rape victims do in pornography, that is, to enjoy the rape, to look upon it as a "date" rather than an assault, and in some cases, to have orgasms—even though during one rape, the rapist held a gun to his victim's head. "Men are not born thinking women enjoy rape and torture—it's not carried on the Y chromosome," Bart says. "They learn it from pornography."

Bookstores, hotels, supermarkets, convenience stores, and drugstores all sell these publications. Readership in the spring of 1985 was 11,839,000 for *Playboy* and 7,647,000 for *Penthouse*. The FBI estimates that the American pornography industry, which includes books and magazines as well as videos and films, is worth $2-$4 billion a year, much of it financed by organized crime.

The rise in violent, sadistic pornography has been charted in a number of studies. In one, researchers P.E. Dietz and B. Evans assessed pornographic magazine covers between 1970 and 1981. They found that covers depicting bondage and domination of women, though rare in 1970, increased markedly over the decade. By 1981, such depictions constituted close to one-fifth of the covers of 1760 porn magazines studied.

Much of this new research runs counter to the findings of the Commission on Obscenity and Pornography that was convened by Congress, in 1967, to determine what, if any, social harm derived from pornogra-

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Hillary Johnson *has written for Vogue, Rolling Stone, and Life magazines.*

Does pornography cause violence against women? Some feminists argue that it does—and propose strict legal measures. Others see censorship as more dangerous than porn. Our society has always been uneasy with sexuality; but is pornography the enemy...or is it just a scapegoat? Here are three impassioned voices from the current raging debate

phy. Commissioners reported, in 1970, that they were unable to find evidence of harm. When the Commission did its work, however, the flood of violent pornography had not yet begun.

The assumption that violent pornography is tucked away in publications with small circulations is proving to be in error. In the February, 1979, issue of *Penthouse*, an article called "Snatch" chronicled the kidnap and rape of a woman; the accompanying photographs showed her assailant having sex with her while she was bound. In a 1982 issue, the magazine pictured naked women brandishing straight-edge razors inches from their own breasts. In a more recent issue (December, 1984), there were several pages of nude women tied and hung from trees in postures of death.

Penthouse has recently introduced a second glossy men's magazine, *Newlook. Newlook* specializes in photographs of naked women interspersed with graphically illustrated articles about carnage and death, like a piece on cockfighting or one on the viciousness of hyenas. In the premier issue, one spread showed photographs of a woman whose pubic hair had been shaved off and of a gloved hand holding a straight razor: the text, by Anaïs Nin, described the shaving, which the woman struggled against but ultimately found arousing. Malamuth finds it interesting that "*Penthouse* *(Continued on page 750)*

FEAR OF PORN— WHAT'S REALLY BEHIND IT?

AN INTERVIEW WITH CAROLE S. VANCE BY ALISON HUMES

Carole S. Vance, an anthropologist and epidemiologist at Columbia University, believes that women's freedom to know themselves sexually—in the context of both emotional intimacy and sexual pleasure—should be protected and expanded. Co-director of the New York–based Institute for the Study of Sex in Society and History, she recently edited a multidisciplinary collection, *Pleasure and Danger: Exploring Female Sexuality* (Routledge & Kegan Paul). Vance's own work focuses on sex, gender, and women: she is now looking for women who underwent psychoanalytic or medical treatment for "frigidity" to give oral histories about their experiences. As a member of FACT, the Feminist Anti-Censorship Taskforce, she has closely followed the development of feminist-designed anti-pornography legislation.

> "Women have a great deal of sexual anger at men. Targeting porn just becomes a symbolic way of getting at that anger"

Alison Humes: *Is porn harmful to women?*
Carole Vance: Large-scale studies have failed to demonstrate a clear relationship between pornography and violence against women. At best, recent psychological studies show a short-lived change in attitude among men exposed under artificial, laboratory conditions to sexually explicit films that contain violence. If anything, convicted rapists appear to read less pornography than "normal" men.

There's no question, however, that pornography—or as I prefer to call it, sexually explicit representation—contains a very heavy dose of sexism. But is sexism in pornography worse than sexism in mass media, in government, in electoral politics, in the Bible? And if so, why?

Sexism in pornography is a serious issue, and violence against women in all forms—rape, sexual harassment, sexual abuse—is a serious issue. Feminists have addressed these issues and must continue to address them. I'm critical, though, of approaches that focus only on sexual danger to women without also looking at the sources of sexual pleasure for women. The fight against pornography picks up on a cultural theme that sees sex as very dangerous for women, and sex *is* dangerous for women. But if we look only at danger, we distort women's experience, and inadvertently make women more victimized than they are. We also deprive women of knowledge about their own sexual power, which actually does exist in this culture.

AH: *Does porn serve any useful purpose?*
CV: Commercially available sexually explicit material has both progressive and regressive elements. In part, it functions as the poor man and woman's sex education, to ill and to good. When it's sexist, it can reinforce sexist values. But the messages in pornography are complex and contradictory; even ordinary commercial porn has a lot of messages about female autonomy, female desire, about women acting on their own desire. If we look at societies besides our own, we see some cultures—for example, Iran—in which sexually explicit representation is *(Continued on page 680)*

"The popular understanding of sado-masochism is today where the popular understanding of homosexuality was twenty years ago"

(Continued) completely banned as offensive to morals, yet the position of women, from an American feminist point of view, is extremely poor; in other societies, such as those in Scandinavia, sexually explicit materials are widely available, and women's status is relatively good.

AH: *Why has pornography become the focus of feminist debate?*
CV: I think the media have been somewhat irresponsible in making it seem as if feminists are agreed on the issue of pornography. In fact, there's considerable diversity of opinion about pornography and what it means, and even more difference of opinion about whether any legislative attempt to regulate pornography is a good idea for women. It has taken some time to break through this media simplification of *the* feminist position, *the* feminist point of view, when feminists actually disagree.

Women have a great deal of sexual anger at men, and rightly so. The feminist movement should speak to that anger, to what women are dissatisfied about. I mean not only rape and violence but also dissatisfaction in sexual relations, not getting what they want, being subject to acts they object to, being kept ignorant, being constrained. These issues are much more difficult to talk about and much more explosive and controversial. Targeting porn just becomes a symbolic way to get at all this dissatisfaction.

The women's movement has been concerned with female sexuality since its beginnings. This has taken a number of forms: discussions about the importance of orgasm for women, about vibrators and masturbation; and a great deal of political action on lesbian rights, sex education, availability of contraception, abortion rights. Over the course of these fifteen years, we started to narrow things down. First, to a critique of sexism in the media. Then, the critique was narrowed to violence and sexism in the media. Then, it was narrowed even further, to a critique of violence and sexism in pornography. Now, it has been totally narrowed to a focus on pornography—as if pornography represented the locus of sexism in our culture. I don't see that it does. I think it represents our seeing, culturally seeing, sex as very dangerous. I think it's connected with the notion that sex is some kind of drive, this beastly quality that impels people to act—which we don't believe about ourselves for a minute in any other realm.

The controversy over pornography almost always centers on visual images, much more than on written texts. This reflects a class bias, that those who can read are less corruptible; a concern that visual materials are now widely disseminated; as well as our unsophistication in knowing how to deal with images.

AH: *Are the efforts to restrict porn a way of thwarting men's perceived sexual drive?*
CV: In the end, the fight against pornography is a campaign against male masturbation, in that pornography is used for that purpose. It's a slippery slope. One thing leads to another: so masturbation leads to pornography, pornography causes violence, and all of a sudden, we've gone from masturbation to rape. We've posited this kind of male monster who consumes pornography, but we need to know much more about what pornography means to men.

AH: *Hasn't pornography become increasingly violent over the last ten years?*
CV: I think the amount of violence in both written and visual material is really quite low. We'd have to define what we mean by violence, because people understand the word differently. But to use the most commonly quoted figure, 85 percent of commercially available pornographic film and video is not violent. There's more violence in mainstream films that no one would call pornographic. There's pornography, which is sexually explicit material; and then, there are these "slasher films"—I stalk you by night and slit your throat, and I'm a man and you're a woman. These are not sexually explicit, yet some would argue that they are much more misogynistic than films that show sexual relations.

When you walk into your average adult bookstore, you find that most commercially available pornography is not violent. It's sexually explicit representations of consensual sexual relations. It may be poorly produced. It may look silly. It may not meet your taste. It may be sexist: some of it isn't; a lot of it is, but so is any other magazine I can think of on the stand. But it's not violent. The best way to make up your mind about pornography is to go and look at it.

AH: *What about sado-masochistic porn?*
CV: Sexually explicit material that's about sadomasochism is the sexual literature of a sexual minority. It's very poorly understood by other people, who take it to be violent, when, in fact, it's not. What's being depicted is a consensual fantasy that attempts to approximate being overpowered, being dominant, being submissive.

The whole convention of SM porn is resistance at the beginning followed by acceptance at the end. According to people who are participants in SM practice, consent and safety are major, major themes. All pornography has its own conventions, which let the viewer know what it means. For example, most would grant that the sexual material women produce for one another is erotica—that it is not being produced to arouse men to do horrible things to women. Yet what if some nasty man gets hold of it and uses it for another purpose? Does this not transform good erotica into pornography?

AH: *Is material that shows a woman in a sexually dominant role feminist?*
CV: A lot of SM porn features female domination, which doesn't fit with this neat analysis of porn's singular purpose, to oppress women. Some would argue that SM represents nonegalitarian power relations that ape a patriarchal model; so any way you cut it, it's bad and all of it should go. The popular understanding of SM is today where the popular understanding of homosexuality was twenty years ago.

AH: *How can we tell erotica from porn?*
CV: In practice, this distinction is impossible to make. I would say that erotica is what you like, and pornography is what the other guy likes. I call it Vance's one-third rule: Show any picture that you like to other people, and one-third will find it ridiculous, one-third will find it disgusting, and one-third will find it hot. That's why we'd be better off to use a phrase like "sexually explicit representation," which could run the gamut from art to *Playboy* to sex-education materials, all of which can contain some sexual explicitness.

AH: *Is there an effort by feminists to create an erotica that emphasizes egalitarianism?*
CV: Feminists would like a world in which gender is not *(Continued on page 752)*

PORN VIGILANTES—ARE THEY CONFUSING FEMINISM WITH CENSORSHIP?

BY HARRIET F. PILPEL

Most Americans are against pornography and against censorship—with widely varying notions as to what each of these words means. But can you outlaw anything described as pornography without involving censorship? In my opinion, the answer to this very basic question is no, it can't be done.

Recently, a small group of feminists has vigorously backed Catharine MacKinnon and Andrea Dworkin in what they consider a new approach to the pornography problem. They say that their solution doesn't involve censorship, but it does—and censorship in a most virulent form. The MacKinnon-Dworkin ordinance defines pornography as a form of sex discrimination, against which a woman can file a complaint with a city's commission on human rights, or some similar agency. If, after a number of procedural steps are taken, it is found that the material complained about is pornography as defined by the ordinance, then the woman who made the complaint can get an injunction against the continued distribution of that material, whether it's written or pictorial.

"What freedom of speech really means is freedom of expression for the ideas we hate"

The aims of the ordinance may be laudable, but it is still a form of censorship that violates constitutionally guaranteed freedom of speech and the press.

Specifically: The ordinance's tests of "pornography" would entirely redefine that word. Currently, the only "sexually explicit" speech and press that can be censored without violating constitutional guarantees is that which is "obscene"—that is, a work that when viewed by the "average person," applying local, contemporary community standards, appeals to prurient interests, or that offensively depicts specifically defined sexual conduct, or, that when taken as a whole, lacks serious literary, artistic, political, or scientific value. But the proponents of this ordinance are against all obscenity laws. Instead, they call for a law banning what *they* consider "pornography," defined as they define it, though their definition is not the definition to be found in any dictionary, nor has the word "pornography" had any such specific legal meaning before.

The ordinance defines pornography as "the graphic sexually explicit subordination of women whether in pictures or in words," including when "women are presented as sexual objects who enjoy pain or humiliation," or when "women are presented as sexual objects for domination, conquest, violation, exploitation, possession or use, or through postures or positions of servility or submission or display." The breadth of the danger posed by the ordinance is increased by the fact that it provides that "the use of men, children or transsexuals in the place of women" in the contexts mentioned "shall also constitute pornography under this section."

So far, this type of ordinance has been passed twice in Minneapolis, but was vetoed by the mayor; has passed in Indianapolis, been held unconstitutional by the Federal District Court there, and is now on appeal; has (in a different format) failed passage by one vote in Suffolk County, New York; and lost a first round in Los Angeles County, where its supporters still hope it will become law.

The case in which the ordinance was declared unconstitutional by the Indiana Federal Court was brought on behalf of numerous pro–free–press organizations, including, among others, the American Booksellers Association, the Association for American Publishers, the Freedom to Read Foundation, and the National Association of College Stores.

This suit resulted in a comprehensive, well-reasoned opinion by Judge Sarah Evans Barker, newly appointed to the Federal bench. Judge Barker's opinion establishes without any question that an ordinance such as that passed in Indianapolis is unconstitutional: "It ought to be remembered by . . . all . . . who would support such a legislative initiative that, in terms of altering sociological patterns, much as alteration may be necessary and desirable, free speech, rather than being the enemy, is a long-tested and worthy ally. To deny free speech in order to engineer social change in the name of accomplishing a greater good for one sector of our society erodes the freedoms of all and as such, threatens tyranny and injustice for those subjected to the rule of such laws."

Plans are being made to introduce the ordinance in cities all over the United States. What makes it all the more threatening is that its primary sponsorship comes not, as might be expected, from the Moral Majority (although its members favor it), but rather from a group of feminists apparently blind to the Moral *(Continued on page 750)*

Harriet F. Pilpel, *of counsel to Weil, Gotshal, and Manges, is general counsel to the Planned Parenthood Federation of America; a general counsel to the National American Civil Liberties Union; a member of the Board of Visitors of Columbia University Law School. She has debated Catharine MacKinnon and Andrea Dworkin on the Indianapolis ordinance.*

IVING UP TO THE LEGEND...

A NEW EXPERIENCE IN FRAGRANCE...

A NEW ALLURE…A NEW WAY TO ATTRACT

"A woman who doesn't wear perfume has no future," said Mademoiselle Gabrielle Chanel, also known as Coco. Because she also said, "My inner contradictions interest me, yet I cannot manage to get used to them. I am, at once, the most timid person on earth and the strongest; the gayest and the saddest" may perhaps explain why, during her lifetime, Chanel used only numerals —impersonal to those who did not know her, provocative to those who did—to name her two great perfume creations, No. 5 and No. 19. Now, others have dared to interpret the complex, ambiguous woman who was Chanel in an outstanding perfume introduced here this month and named—intimately—Coco. As Chanel perfumer Jacques Polge says, "Although I call it 'anti-floral,' Coco obviously integrates many flowers but with a difference: they are not there for their scent but for their richness, which is the very style and signature of Chanel." A sensual balance, not only of flowers but fruits too—jasmine, mimosa, peach, frangipani—with a hint of leather and wood, Coco is as vivid as the Chanel jewelry seen here from the winter couture collection, as positive and as pure in clarity as the colors from Chanel's Les Marines fall makeup collection.

Hair, Romain for Patrick Ales; makeup, Cindy Joseph for Faces.

Dominique Issermann

OUT IN FRONT: The many

Out in front, from *left:*
Donna Karan, building her own style—
a black "scarf" skirt, 3/4 length
sweater coat, body suit. Donna Karan
New York. Skirt, about $140;
body suit, about $180; coat, about $300.
...Jacqueline de Ribes' dinner
dressing: trousers, sparkle chiffon T-shirt,
redingote. Turnout, about $5838....
Jackie Rogers' definition—of "dinner":
jersey, draped. Dress about $725....
Top, wide-leg pants, the deepest
green velvet: Carolina Herrera's pyjama.
About $2800....Solid-gold sparkle:
Gloria Sachs, a tartan lamé
long skirt, beaded and quilted lamé
check jacket. Skirt, about $400; jacket,
about $950.... Mary McFadden's
dress: softly pleated, banded
in embroidery, about $3200.
Hair, makeup, James Theadford Weis.
Mary McFadden's hair, Gregory
of Kenneth Salon; Carolina Herrera's
hair, Rene of the Hotel Pierre.
Details, stores, last pages.

Duane Michals

Chanel, Vionnet, Schiaparelli, Claire McCardell: great designers all, and women designers, they were anomalies of their times—and they stood alone. In '85, women are cutting the banner headlines—cutting them again and again, with as diverse styles as can be found in our times—at the hands of a Jean Muir, Norma Kamali, newcomer Carolyne Roehm, or Liz Claiborne. As a phenomenon, "It's not just happening among women designers," says Donna Karan—who, this fall, has moved from Anne Klein to her own signature Donna Karan line. "It's the surge of women coming at last to the forefront of every profession."

Their ways of getting to this championship season are as varied as their lives at the cutting edge: Venezuelan Carolina Herrera and Paris's Jacqueline de Ribes evolved from fashion consumers-with-style to sure-handed clothes creators. Jackie Rogers acted in Federico Fellini's classic *8½*, modeled for Chanel, and owned her own shops on Madison Avenue. Women designers, today, are businesswomen: Gloria Sachs, a watercolorist who once studied with Fernand Léger in Paris, recently bought her own knitting mill in Ireland.

In a season of body dressing, women are coming to the fore: At their best, with an ability to zero in on clothes with a sense of softness and fluid line, a personal point-of-view that's still accessible to other women. Says Jackie Rogers, "A man's mind is different when it comes to design. He feels line and sensual elegance from an abstract approach. I drape the collection on my body."

What's new? Women, in fact, designing for themselves. And from that, for others. On these four pages, six of the season's stars—Donna Karan, Jacqueline de Ribes, Jackie Rogers, Carolina Herrera, Gloria Sachs, Mary McFadden. Their clothes choices are all from their fall collections.

styles of a successful woman

Women dressing other

women—easily, assuredly . . .

Their points of view: varied, very individual; what today's standout women designers share, seemingly, is a regard for softness, for the body. *Left to right*: Donna Karan New York dressing that starts with a base in black. Body suit, about $185; trousers, about $265; skirt, about $190. Over it all, tailored jacket. About $410. . . .Softest fur —golden sable: Carolina Herrera for Revillon; easy pants, jacket in herringbone. By Carolina Herrera. Coat about $67,500; suit, with paisley shirt, about $3335. . . . Petaled, the prettiest dress: Jacqueline de Ribes glamour. About $3500, in black silk mousseline. . . . Signature Gloria Sachs starts with glorious Bessarabian paisley wool challis. Coat collared in sable-dyed fox, about $1100. . . .Mary McFadden's long column, curved to the body, banded in beads. About $3385. . . .More for night, from Jackie Rogers: jersey dress knotted at the midriff: a dress with form, a woman's style. About $580. Hair, Hamid; makeup, Andrea Paoletti for Puccio & Franco. Details, stores, last pages.

Duane Michals

inner variations

Continuing the very real sense of excitement and strong individual style women designers are bringing to fashion this fall, a new thinking on dinner dressing. The key: the ease, the uncomplicated charm of separate pieces given an ornamental but still relaxed-in-feeling turn for evening....A very appealing option, a very good example, *left* from Gloria Sachs—her new evening skirt-and-sweater dressing: a long, lean, narrow-on-the-body lamé sarong in a tartan/floral brocade pattern mix—key to a standout easy-evening look (one of many in her collection), with a sleek black cashmere sweater, paisley lamé serape-scarf. Sweater and skirt, each about $290; scarf, about $90. Mid-October at Lord & Taylor; Kaufmann's; John Wanamaker; Jacobson's, Michigan and Ohio; L.S. Ayres; I. Magnin....And, *right,* from Carolyne Roehm, the attractiveness, the lean look of dark pants and a "simple" sweater move into evening. The base: soft, tapering black silk crepe trousers, with an unexpected version of the classic sweater set: a pullover and cashmere cardigan boosted to evening status with an extraordinary rhinestone cascade. Lesage embroidery. Turnout, about $3910. October at Saks Fifth Avenue; Nan Duskin; Montaldo's; Nordstrom. To order at Bullet's; I. Magnin. Hair, *left,* Kerry Warn; *right,* Mitch Barry. Makeup, Kevyn Aucoin. Details, more stores, see last pages of this issue.

Andrea Blanch

CELEBRATING ITALY

...Today more than ever, there's a compelling attraction in all things Italian—art to fashion to food. The richness and inviting texture of Italian life, the diversity and exuberance of Italian style offer a unique combination. On these six pages, a look at this ongoing excitement...starting with a wonderfully evocative love letter to and from Italy by an author of strong convictions, strong passions—a seeker with an intense longing for the hills of Tuscany, GERMAINE GREER

Since I was twelve years old, I had been yearning to leave my homeland. I used to ride my bicycle down to Port Melbourne in Australia and watch from the road as the big liners moved away from the jetty and the myriad streamers stiffened and snapped into a multicolored scribble while the bystanders sang their farewells to those who were heading "home" to England. Thirteen years later I followed, and came to a land which was predictable but strange. I spoke the language but never quite understood what was being said, missed the tone, the nuance.

One grey afternoon, I crept into London's National Gallery to lick my wounds, prowling aimlessly, looking for a friendly face. And I saw it. I knew it as well as I knew my own face in the mirror. The shock of recognition made me cry aloud and before I could stop myself I was standing in front of the Mantegna "Agony in the Garden" bawling like a three-year-old. The English shuddered and edged away; they found my emotion obscene, because it was emotion, and affected, because it was aroused by art. I didn't care. This was what I had come halfway round the world for, only to find myself in a dark, cold, dreary country.

In the months that followed, I would slip into the National Gallery as often as I could, to get my fix. The Mantegna and the Piero della Francesca "Nativity" were to me like patches of sunlight where I could warm my chilled soul before returning to Cambridge and the tedium of bad food, bleak weather, hard work, and deep loneliness. From the autumn of '64 to the late summer of '65, I plotted like an Ibsen character to get away, away to the South, to life, to Italy.

My cheap student flight touched down in Milan. The shuttered city throbbed in the heat and the shimmering streets were deserted. In the vast colonnaded hall of the railway station I tried my schoolgirl Italian and was rewarded with a ticket to Florence. Florence!

I chose a compartment already occupied by a lady in a red dress, with even redder cheeks and a frill of black bristles round her chin. Between her knees she steadied a bulging straw bag, from which, as soon as the train started and she had made the sign of the cross, she drew a series of packets neatly wrapped in white napkins. Each time she would carefully unfold the napkin and offer the contents to me, refusing to eat anything until I had helped myself, to wedges of greyish bread, transparent slices of Parma ham, tomatoes like bubbles of blood, maize-yellow chicken legs, soft fat cheese, figs, grapes, and scented white peaches with cheeks like hers. She would scan my face to see if I liked what I tasted, screwing her finger into her cheek and nodding her head vigorously up and down. We had to resort to the language of gesture as I could make neither head nor tail of her broad *romagnòlo* dialect. *(Continued on page 746)*

Germaine Greer *is the author of "Sex and Destiny: The Politics of Human Fertility" (Harper & Row).*

On these six pages, terrific examples of Italian style in action...in standout new jackets from some of the strongest names in Italian fashion... and photographed to wonderful advantage on model/actress Isabella Rossellini....*Right:* Mario Valentino's knockout rounded, red patent leather jacket with a shearling-lined hood—an emphatic statement of color, shine, design. About $1490. To order at Bloomingdale's. Hair, Gabriele Vignorelli. These pages: makeup, Levente for Laurence Les Copains. Details, last pages.

ISABELLA ROSSELLINI

Eric Boman

An ongoing strength of the season: new jacket dressing, day and night. *This page:* With the added impact of confident, unconventional coloring—a Missoni signature: their marvelous mosaic-like fitted knit jacket and matching skirt. Jacket, about $675; skirt, about $365. At Bloomingdale's....A perfect sure-handed simplicity: in line, in unexcessive yet striking ornamentation—what you see, *opposite,* in Valentino's fitted black velvet jacket, zipped up the front and subtly dazzled with rhinestone buttons—sensational over bare skin or a metallic scarf, as here; terrific on its own or as the base of a dinner suit with its matching skirt. Valentino Miss V. Jacket and skirt, about $960. At Bloomingdale's. Hair, here, and the next two pages: Garren for Garren NYC. Details, last pages.

CELEBRATING ITALY...

the inspiration, in New York, for a truly grand assortment of Italian pleasures, treasures...and more

By Gini Alhadeff

When you hear that the themes for Bloomingdale's *Ecco L'Italia* are the Renaissance, Palladio, the Palio di Siena, and Memphis, it becomes clear that the post-modern game of cultural hopscotch has hit the higher echelons of merchandising. And if it's a historical, hedonistic, and commercially viable variety one is after, Italy certainly offers a staggeringly rich landscape—whether in film, food, art, fashion, or design. Bloomingdale's choice of a country is eminently sensible: the boot has it all. Twenty-five years after their first celebration of a country, "Casabella," it's Italy's turn again. Perfect timing: Italy is all over the place on the American scene, like an esthetic epidemic. New York City is Italy's branch office.

Let's face it, ten years ago, maybe fifteen, the word Italy to most Americans conjured up nothing but the most banal connotations: red and white checked tablecloths, the smell of garlic, *la dolce vita*, Sophia Loren and the "Mona Lisa." Over and out. Those clichés brought shivers to the spines of sensitive Italians, the ones enamored of Cesare Pavese, creamy white risottos, Piero della Francesca, and Olivetti typewriters. Mozzarella bought in New York was like something you'd use at the end of a pogo stick (if I remember correctly it even had a bouncy name); Italian fashion was some tiny silk shift by Pucci that could be rolled up into something the size of a tennis ball. But garlic is perhaps the best metaphor for Italy, the way it was perceived from this side *(Continued on page 694)*

ISABELLA ROSSELLINI

Eric Boman

CELEBRATING ITALY...

(Continued from page 693) of the Atlantic in those years: wholesome, hard to digest, hard to ignore, and fragrant like a hot August day in Naples. Nothing wrong except it was only half the story. There was also the Italy of the North, the Italy of industry and fog and reserve, the French Italy of the Piedmont region, the Austrian Italy of Milan, the cosmopolitan Italy of Venice.

And now those same Americans who associated Italian food with Alka-Seltzer and Italian culture with "O' Sole Mio" know all about Caravaggio after the show at the Metropolitan Museum of Art and have read enough articles about Cucchi, Chia, and Clemente to know as much about them as, say, Julian Schnabel. Talk about mozzarella, these days it shows its taut puffy cheek in most food stores worthy of the name. Basil, that ubiquitous Italian summer flavor, fifteen years ago something preceding a Rathbone, a few years later a flaky dull ingredient in a jar, is now the star of any self-respecting fruit-and-vegetable store, on a par with dill. If Ira Gershwin were now to rewrite "You say poe-tay-toe and I say poe-tah-toe," etc., he would be hard

(Continued on page 744)

Throughout these pages, the radiant expression of "classic" Italian beauty—Isabella Rossellini, whose next appearance will be onscreen in the movie thriller *White Nights*, with Mikhail Baryshnikov and Gregory Hines....Left: the striking unmistakable Giorgio Armani style translated to evening. It sets up a whole new way of dressing at night—the shapes, pure, tailored; the ornamentation, "all-out." His knockout, shimmering dotted evening jacket—here over a silk blouse velvet stirrup pants. Giorgio Armani Couture. Jacket, about $6800. October at Bloomingdale's.... In accessories—the use of color, design, ornamentation for delightful effect. Perfect example always, from Fendi, right: a charming evening bag embroidered with glimmering flowers on deep black velvet. At Bloomingdale's. Equally striking: the raciness of a sleek red-faced watch. Ferrari chronograph. About $650. Bloomingdale's. Details, last pages.

Eric Boman

ISABELLA ROSSELLINI

85...

fashion '85

color flair

In a season of dark-color fashion, of black—lots of black—clothes, accessories take on new importance: the bold presence of a stone-studded gold cuff, an embossed green leather glove. So do hair and makeup. For hair, easy is not quite enough. Like makeup, it has to "move up a notch" to carry the look. And nowhere, this fall, is there more impact than from makeup: more color, brighter color—red lips, flashes of color on the eye. That's the switch on the season: you need that bit more.

More, yes, but carefully planned so there's no color shock. If color is on the eyes, the mouth stays neutral; if on the mouth, eyes aren't emphasized. The idea: to "accessorize" the face with color.

The news in makeup: a different kind of lift, a new delight—the ornament (the contrast!) of color...

Makeup is soft, blurred, no hard edges anywhere (except, of course, the precision necessary to wear red lips). Foundation is very smooth, with real coverage yet a translucence. Cheeks, barely defined. Eye makeup, applied in an unusual way, not under the brows but off to the sides. And there's a new emphasis on brows themselves—embellished again with pencil (for the first time in years), "held up" with setting lotion. And when hair becomes more of an accessory, when a bit more is demanded of it, there's got to be a bit more of it. The idea now, "bigger," with more shape, width.

For the most part, makeup is undefined, minimal—but it's there. You see it. And it's very flattering with black.

EASY, APPEALING AT NIGHT: THE THROWAWAY CHARM OF A BLACK CASHMERE SWEATER... THE FLASH OF A COLORFUL EYE—SOMETHING DIFFERENT TO PICK UP A SEASON OF BLACK! SWEATER BY GIORGIO ARMANI COUTURE, STACKED WITH BANGLES BY ROXANNE ASSOULIN. THE COLOR PLEASURES, ESTÉE LAUDER: BLURRED BANDS OF ANTIQUE AMETHYST/BLUE HEAVEN/ MUSTARD SEED ON EYES LINED WITH GREENWOOD; SKYLIT TEAL MASCARA; LUMINOUS LILAC CHEEKS; MINIMAL COLOR— SHEER PINK GLACÉ— ON THE MOUTH. EARRINGS, PELLINI BIJOUX; SNAKE PIN, BUTLER AND WILSON. ALL THREE PAGES: MAKEUP BY KEVYN AUCOIN; HAIR BY MITCH BARRY; MANICURE BY ELISABETH DRABINSKI. DETAILS, SEE LAST PAGES.

Andrea Blanch

THE STRONG PRESENCE OF BLACK, DAY AND NIGHT THIS FALL. AS A COUNTERPOINT, A NEW USE OF BRIGHT COLOR IN MAKEUP—ADDING CONTRAST, IMPACT, CREATING A DIFFERENT, DESIRABLE EFFECT. PERFECT EXAMPLE, THIS PAGE. THE LOOK OF BLACK-ON-BLACK FOR DAY—THE SEASON'S KEY TURTLENECK TOP UNDER A NEW COLLARLESS JACKET—AND A STRIKING ELEMENT OF COLOR: MAKEUP CENTERED ON A BRIGHT RED MOUTH. THIS-MINUTE: THIS RED, YVES SAINT LAURENT'S RED SUN LIPSTICK #1 WITH VERMILLION LIP LINER #1—AND JUST A SUGGESTION OF COLOR ON THE EYE: CAMEL/PLUM SHADOWS #61. JACKET AND SWEATER, KL BY KARL LAGERFELD. CUFF, EARRINGS, WENDY GELL JEWELRY.

Andrea Blanch

A DIFFERENT APPROACH TO BLACK—AND TO MAKEUP—AT NIGHT. THE FIRST, HIGHLY ORNAMENTAL, LUXURIOUS—SYMBOLIZED HERE BY A JEWEL OF AN EVENING "JACKET" WORN OVER A BLACK CASHMERE TOP. WITH MAKEUP THAT COMPLEMENTS THIS DEGREE OF DRESSING, THIS DECORATIVENESS AT NIGHT: MAKEUP WITH ALLOVER COLOR, BUT COLOR SO SOFT, SO TRANSPARENT THAT IT'S COMPLETELY WEARABLE. SLEEVELESS EVENING JACKET AND TOP, GEOFFREY BEENE. MAKEUP, ELIZABETH ARDEN—"BASED" ON AN EXTRAORDINARY NEW ADVANCED ENERGIZING EXTRACT THAT IMPROVES SKIN'S TEXTURE—ULTRA VIOLETS ON EYES, MELLOW PLUM ON CHEEKS, NEW WAVE PINK LIPSTICK MADE MATTE WITH RHYTHM AND BLUE SHADOW. EARRINGS, KIRKS FOLLY. DETAILS, LAST PAGES.

Paul Lange

AN UNEXPECTED WAY WITH COLOR: GOLD MASCARA! WONDERFUL AT NIGHT... DELIGHTFUL FOR DAY—WITH NOTHING ELSE BUT A NEUTRAL FACE. MASCARA, RIGHT: FANTASTIQUE #563, FROM CHRISTIAN DIOR. EMBELLISHMENT AT NIGHT: ADDING A FEW SMUDGED "LASHES" WITH A GOLD PENCIL ON LOWER LID AT EYE'S OUTER CORNER, BEST "AGAINST" A METALLIC OR DEEP-SHADOWED UPPER LID. FANTASY AT ITS MOST APPEALING...

Makeup, Linda Cantello; hair, Oribe, NYC; nails, Josephine Allen for Nails by Josephine

now, real changes...

...are taking place within the cosmetics industry. Another color or skin-care regimen is not going to do the trick for smarter, savvier customers. Result: A whole new way of looking at makeup.... What's key: **technique**—companies teaching women how to use the makeup they already own, how an additional product can "turn" that makeup...**Service**—the modern woman's desire for luxury is apparent. Women want fast solutions but will invest time *if* there's a payoff. Look for quick-fix products, more luxe services...**Needs** Instead of endless regimens and skin classifications, simpler solutions for targeted needs... The **delight and fantasy** of unexpected colors and ways with makeup...

IN A SEASON OF DARK CLOTHES, WHAT LOOKS BEST: HITS OF BRIGHT-BRIGHT COLOR USED SPARINGLY ON THE FACE ALONG WITH MORE NEUTRAL MAKEUP TONES. LEFT, FOR DRAMATIC EFFECT: INTENSE HOT-ORANGE LIP COLOR, USED TO LINE, FILL, ZERO IN ON A LUSH, DEFINED MOUTH. SHOWN: MADELEINE MONO'S ONE-UP-ON-ORANGE.

texturizers

A whole new category of makeup that speaks to women, at every age. Texturizers are neither makeup nor treatment but a step in between that smooths skin, diminishes tiny imperfections, minimizes lines, wrinkles. Examples: Elizabeth Arden's Advanced Energizing Extract, and Luminique—the beauty sleeper of the year. It's truly the new foundation "set-up"...

Rodger Duncan

col

Symbols of a new season...new excitement...
new direction. Beginning with hits
of real color...makeup designed to
answer modern women's needs. What's
most appealing: the difference—
the quick-switch—that makeup,
as an accessory, provides...
By Andrea Robinson
and Dorothy Schefer

MEETING MODERN WOMEN'S NEEDS: EYECOLOUR MOUSSE, AN EMULSION FORMULA THAT ALLOWS EYE COLOR TO BE APPLIED FAST, BLENDED WITH FINGERS FOR A "NO-HARD EDGES" LOOK... IT DOESN'T NEED TO BE PRECISELY APPLIED; ITS TEXTURE ALLOWS YOU TO ADJUST COVERAGE—SHEER TO VELVET—BUT RETAIN "TRUE" COLOR. WORKS ON CREPEY LIDS, DOESN'T TUG, PULL SKIN. BLUE AMETISTA, HERE, PRINCESS MARCELLA BORGHESE.

ULTIMATE IN FOUNDATION, INGENUITY, LEFT: PRESCRIPTIVES CUSTOM-BLENDING, MIXED ONLY AT BERGDORF GOODMAN'S COUNTER—USING ONE BASE PRODUCT, SIX "EXTENDERS." WORKS FOR ALL SKIN TYPES, DUPLICATES ANY SKIN TONE. PLUSES: SUNSCREEN, MOISTURIZER...IT'S LIKE A SECOND SKIN!

Tohru Nakamura

or news '85

Rodger Duncan

FALL '85 OPTION: THE "BRIGHT" EYE—SATURATED WITH COLOR, APPLIED CLOSE TO LASHES, WITH A SMUDGY, UN-HARD EDGE, SUBTLE LINE—EMPHASIZES NATURAL EYE COLOR. IT'S ALL THE "MAKEUP" YOU NEED—LOOSELY MATCHING MASCARA AND LINER THAT PROVIDES A COLOR HIT. WITH BEIGE LIPS, FOR INSTANCE, IT WORKS FOR DAY. THE BRIGHTS, SKETCHED ABOVE AND SWATCHED, RIGHT, FROM OVER THE RAINBOW AT BLOOMINGDALE'S, NYC; STAGELIGHT COSMETICS; AND BARONE, NYC.

complexion changers

Women who really understand their skin's needs know that every day skin's requirements change. Some days, skin may need more nourishment, some days less. Skin tones change, too...Now, a whole new makeup category: **complexion changers**—sheer, translucent skin color that brightens the complexion, adds a tawny glow, or—at night—changes a skin tone completely, turning an ivory complexion, for example, into a lilac glow. To try: Estée Lauder's Face Lights, three pans of tawny/coral/pink that can be used either as spot bases or as allover color washes.

a "fit" face

For active women who now go for less makeup, faster application during the day, there's a growing demand for **moisturizing makeup** that's sheer, sunscreened, unfragranced, and easy to reapply. Newest: Guerlain's Ultra Sport, with or without color, counteracts dehydration, filters UV rays. More coverage: Revlon's Skin Balancing Powdercreme Makeup, an unspillable, UV protecting foundation-in-a-compact.

Makeup, Linda Cantello; hair, Oribe, NYC; nails, Josephine Allen for Nails By Josephine; Irene of Fidji Beauty, NYC

THE LOOK OF MATTE LIPS AND NAILS—DEEP, UNGLOSSY, UNGLARING MAKEUP THAT ADDS COLOR WITHOUT SHINE... THE GENIUS BEHIND IT, SERGE LUTENS, WHO, WORKING WITH SHISEIDO RESEARCH DEVELOPMENT, HAS DEVELOPED A "FLAT" LIPSTICK (THREE SHADES) THAT GIVES LIPS A HEIGHTENED STAIN... AND AN OPAQUE, NON-REFLECTIVE NAIL ENAMEL THAT CAN BE APPLIED OVER ANY NAIL LACQUER. USED OVER UNPOLISHED NAILS, MATTE LACQUER ADDS AN OPAQUE, BARE FINISH...AND IS A MODERN BEAUTY ACCESSORY THAT INCREASES THE VERSATILITY OF OTHER PRODUCTS YOU OWN, IN THIS CASE PROVIDING THE OPTION OF GLOSSY OR MATTE NAILS. LEFT: SHISEIDO'S MATTE LIP AND NAIL IN RICH SPLENDOR.

Tohru Nakamura

haircolor: the new cosmetic

Now, **haircolor used as an "accessory"**... Says Louis Licari of La Couleur de La Coupe, "Haircolor enhances skin tone, allows you to get away with less makeup, to change your face shape (the principle is similar to contouring with blusher)." The means: to lift droopy eyelids, Licari adds highlights to the hair along the sides of the face and at the temples. To make a large forehead appear smaller, Licari uses darker tones on the sides of the hair, which creates a "shading" effect.

THE "NUDE" MOUTH—NOT UN-MADE-UP LIPS, BUT A MOUTH WITH ALL THE FINISH, THE POLISH OF REAL COLOR. YOU WONDER WHY IT WAS NEVER DONE BEFORE. CLINIQUE'S PERFECT NUDE MOUTH, AN EXAMPLE OF THE NEW "BEAUTY" THINK, COMBINES PRODUCT WITH TECHNIQUE. TWO "COLORS"—PERFECT NUDE FOR DAY, NUDE GOLD FOR EVENING—AND TWO PENCILS, ONE FOR SHAPING, THE OTHER FOR LINE. HOW-TO: LINE THE OUTERMOST LIP EDGE, FILL IN WITH "COLOR."

Paul Lange

MOST "ABUSED" FEATURE: BROWS—FREQUENTLY OVERPLUCKED, OVERARCHED, TWEEZED INTO SHAPE. BETTER: AN ALMOST-NATURAL BROW WITH STRAYS REMOVED, BROW HAIRS COMBED OR BRUSHED INTO SHAPE. SLIGHTLY FULLER—THICKER, DARKER—BROWS ARE MORE ATTRACTIVE. THE MEANS: BROW-MATCHING COLOR (SHADOW IS SOFTER THAN PENCIL) MOUSSE OR STYLING LOTION TO COAX BROWS INTO SHAPE...P.M., RIGHT: BRIGHT OR METALLIC COLOR MOVING UP INTO THE BROW, AT THE INNER CORNER (BUT NEVER ALONG THE ENTIRE EYEBROW). RIGHT: MERLE NORMAN'S FLORENTINE BLUE/TAHITI BLUE. WITH A NEUTRAL FACE, IT'S A STAND-OUT!

evenings...

with a flash of color!

Simple, but sensational—
what real color can do for
dressing (and black!) at night

Paul Lange

A terrific version of "the little black dress," *far left,* from **Adele Simpson**—flashed with color, on-the-body small . . . in silk crepe de chine, with a cerise waist-sash. About $510. Lord & Taylor; Kaufmann's; Saks-Jandel; L.S. Ayres; Balliet's. . . . For a soft, but narrow line—**Nat Kaplan's** new dinner dress, *center left:* A small-fitted top, bugle-beaded sleeves, and a swirl of royal-blue satin skirt. About $515. Elizabeth Arden Salons; Kaufmann's; John Baldwin; Jacobson's, OH and MI; Lou Lattimore, Dallas. . . . For a change—evening pants dressing from **Valentino Night,** *near left,* the simplest, most sophisticated version: a black cashmere/wool crewneck, with a "stripe" of cobalt at the waist, tapering black silk trousers. Sweater, about $865; pants, about $860. Bergdorf Goodman; Valentino Boutique, Watergate, Washington, D.C.; Montaldo's, St. Louis MO and Denver CO; Sakowitz; I. Magnin. . . . The new look of a dinner suit, *right,* from **Tiktiner:** a shocking pink, waist-length satin jacket over a short black velvet skirt and lace blouse. Jacket, about $710; shirt, about $585; skirt, about $395. Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Kane's, Chicago; Nordstrom, Palo Alto, CA and Seattle WA. Hair, Oribe, NYC; makeup, Linda Cantello. Details, more stores, last pages.

TERRIFIC THE MODERN

This is it! Day dressing at its best. Great go-everywhere clothes that capture the spirit, share the major themes of the season ....The best new coat shapes—narrower, sometimes with a bit of sweep at the hem—and the best new coat lengths—to the knee or below the calf. . . There are wonderful new jackets for day—cropped above or at the waist, or longer jackets fitted over the hips . . . And the best undercoat dressing. Plus: perfect hits of color to offset this season's strongest, most pervasive color—black. Beyond that: what everything on these fourteen pages gives you: undeniable finish—and some very irresistible pulled-together looks to wear again and again. . . The starting point here, two new takes on the ubiquitous trench coat. One in a silver-flecked—almost liquidy—gunmetal color, with a lean line, black wool lining, *near right*. Belted over black stirrup pants—it has a freewheeling attitude, a marvelous hacking-around-town look. **Anne Marie Beretta by Abe Schrader.** Coat, about $350. Bloomingdale's; Kramer's, New Haven CT; Filene's; Claire Dratch, Bethesda MD; Helen's of Course, Portland OR and Seattle WA. To order at I. Magnin. . . . A coat with swagger and a racy, sportive style, *opposite*: **Escada's** long, strong-shouldered trench, with a cozy plaid wool lining that really works in coat, wet weather. In brown cotton By Margaretha Ley. Coat, about $760. Bergdorf Goodman; Higbee's; Auer's, Denver; I. Magnin; Helen's of Course, Portland OR and Seattle WA. Hair, right, by Oribe, NYC, opposite, by Gad Cohen for La Coupe Salon, NYC. Makeup, right, by Linda Cantello, opposite, by Leslie Chilkes. For fashion information and details, see last pages of this issue.

BEAT OF DAY DRESSING

THE NEW YORK COLLECTIONS

Paul Lange

Ultimate luxury in a trench-coat from **Guy Laroche**, *left*—one with the warmth of a generous rabbit lining and collar, and the added appeal of shimmering iridescent color. Of cotton gabardine. About $1355. Guy Laroche Boutiques, NYC; Short Hills NJ; Stamford CT; Boston; Washington DC; Atlanta. Watch, Rolex. . . . When you want pattern and color to go over the season's dark underpinnings, *center*—and you want a jacket with new shaping, ease—a dashing tan-burgundy-navy houndstooth check by **Alfred Sung**, with strong shoulders, a longer lapel, over narrow green leather trousers. Jacket, about $264; trousers, about $360. Turnout at Lord & Taylor. Jacket at Claudia's, Dayton OH; Cross Country Clothes, Pikesville MO. Pants at Potpourri, Zionsville IN; January's, Wichita Falls TX; McHenry's, Great Falls MT. . . . A dress with a more sportive character, an ease in the way it wraps—just like the best bathrobe coats—and the snap of a checked pattern, *far right*. It becomes more than "just another dress"—especially when you slide it over one of the season's black turtleneck tops for a change of pace. By **Frances Henaghan**. Of polyester and wool. About $146. Late September at Lord & Taylor; Bullocks Wilshire; Carol and Mary, Honolulu HI. Hair, left and center, by Oribe, NYC; makeup, Linda Cantello. Hair, far right, by Gad Cohen for La Coupe Salon, NYC; makeup, by Leslie Chilkes. Details, more stores last pages this issue.

THE NEW YORK COLLECTIONS

Paul Lange

TERRIFIC: DAY DRESSING

Symbolizing news this season—and on these pages—one of the snappy, shorter, to-the-waist coat-weight jackets that are everywhere this fall. Here, **Albert Nipon's** bolero jacket, with unexpected charm, unexpected texture, *right*, that comes from the imaginative use of fake "sheared beaver" in a rich burgundy color. Over a tattersall blouse, narrow wool trousers. Albert Nipon Collectibles. Jacket, about $320; trousers, about $120. Late October at Bloomingdale's; Byck's, Louisville KY; Neiman-Marcus; ZCMI, Salt Lake City UT. . . . Another coat proportion to watch—another length you'll see throughout these pages: a coat that drops straight from the shoulders, and slides on with all the ease—and dash—of a man's topcoat, *opposite above*. This one from **Dior Sport**, in a wonderfully handsome mohair plaid. About $380. Late September at AlexSandra's, Wichita KS; My Friend & Me, Mount Pleasant TX. . . . Color—geranium pink—that catches your eye, refreshes instantly, *far right*, and the kind of closer-to-the-body shape, shorter length, you want in a little outdoor jacket. From **Rodier Paris**, to wear—to contrast with—a black wool turtleneck, and black wool flannel trousers. Wool jacket, about $339; turtleneck, about $169; trousers, about $150. Rodier Stores, NYC; Pittsburgh, Bal Harbour; Chicago, Oakbrook, IL; Houston. Hair, *right* and *far right*, Gad Cohen for La Coupe Salon, NYC; makeup, Leslie Chilkes. Hair, *opposite above*, Oribe, NYC; makeup, Linda Cantello. Details, more stores, see last pages of this issue.

Paul Lange

THE NEW YORK COLLECTIONS

Paul Lange

Something everyone needs—wants: a modern version of a sleek black pants suit, *far left*. This one, **Tahari's**—very lean, gently tailored, with just the right feminine edge. Of satin finished wool. Jacket, about $240; trousers, about $130. Lord & Taylor, Marshall Field's; Dayton's; Sanger Harris, Dallas; Macy's, San Francisco . . . Another way to approach pants dressing, *center*: a navy wool 3/4 coat worn over an oversized wool turtleneck sweater (deliberately untucked for more style), narrow cuffed wool flannel trousers. The coat—a great "extra" to have on hand, to move over everything you already own. By **Jeffrey Banks**. Jacket, about $310; turtleneck, about $160; trousers, about $124. Macy's, San Francisco. To order at Bergdorf Goodman; Raleighs, Washington DC . . . . A charming change of color—and shape, *right*—**Evan-Picone's** short, collarless jacket in brilliant royal blue—to add unexpected impact, to "turn" a simple black turtleneck and trousers into something more. Frank Smith for Evan-Picone. Wool melton jacket, about $180; turtleneck, about $44; trousers, about $86. Lord & Taylor, NYC; Marshall Field's; Macy's, San Francisco; Union Square. These two pages, hair by Oribe, NYC. Make-up, far left and right, Leslie Chilkes; center, Linda Cantello. Details, last pages.

TERRIFIC: DAY DRESSING

This season when you see a little black dinner dress—it's in leather! and, *left*, it's narrower, with a bodice that's shirred as softly as jersey. Michael Hoban for **North Beach Leather.** About $385. North Beach Leather Stores, NYC; Atlanta; Chicago; Houston; Dallas; Las Vegas. . . . Attractive new coat take, *below*: an easygoing 3/4-length wool coat from **Lilli Ann** with crisp lines, unexpected color. By Adolph Schuman for Lilli Ann. Coat, about $250. Late September at Gayfer's, Montgomery AL; Joslins, Denver CO; I. Magnin. . . . One of the sleekest coat-dressing options, *above right*—a full-length coat and a straight skirt, in wool gabardine. By **Augustus**. Coat and skirt, about $400. Late September at Bonwit Teller; Edna's Fashion Whirl, Hewlett NY; Fashions by Ceil, Potomac MD; Whitten's, Albertville

AL; Lake Forest Sports Shop, Lake Forest IL; The Designer Merchant, Culver City CA. . . . With coats—the key is proportion. And one of the best versions of the 7/8-length coat is by **Louis Dell'Olio for Anne Klein & Co.** for Michael Forrest, *right*—blue-dyed sheared beaver, with fullness at the hem, ease throughout the body, a generous collar and cuffs. One of the raciest ways to wear it—over matching blue wool stirrup pants and turtleneck by Louis Dell'Olio for Anne Klein & Co. Coat, about $10,000. Turnout, October at Macy's, Herald Square (coat to order); I. Magnin. Coat at Nan Duskin; Lloyd's, Denver CO; Capriccio, Scottsdale AZ and La Jolla CA. These two pages hair by Oribe, NYC; makeup, Linda Cantello. Details, more stores, see last pages, this issue.

Paul Lange

Paul Lange

TERRIFIC: DAY DRESSING

More of the variety of very new—finished—day looks; dressing that reflects the season's key themes. Case in point: **Pierre Cardin's** turnout, *far left,* has all the polish of a suit, all the ease of sweaters. Instead of a tailored jacket, there's a long black ribbed knit cardigan worn with a matching turtleneck—a key look this fall—that's fitted as well as sleeveless—and very body-conscious! With a short to-the-knee wool skirt. Pierre Cardin Knitwear. Lamb's wool and angora cardigan, about $75; top, about $55; skirt, about $69. Rich's; Macy's, San Francisco. . . . *Near left:* Dressing that starts with a terrific coat—**Donna Karan's** navy cashmere polo coat—narrow, cut like a robe so it "shapes" to your body—in a new almost-to-the-ankle length. Worn with her black wool crepe jersey turtleneck body suit, narrow grey cashmere trousers. (Jersey, Sarti; cashmere, Amicale.) Donna Karan New York. Coat, about $1700; top, about $180; pants, about $440. Late September at Bergdorf Goodman, Alexander Beegle, Virginia Beach, VA; Linda Dresner, Troy MI; D.H. Holmes, New Orleans LA. . . . *Right:* And the leanest look for day: **Perry Ellis'** new-shape jacket—long enough to go over the hips, fitted through the body; paired with narrow matching pants in navy wool crepe. What gives a lift to clothes this dark, shapes this simple: electric-blue suede gloves . . . bold chain-link gold bracelets. Jacket, about $295; pants, about $195. Saks Fifth Avenue; B. Forman; Filene's, Chestnut Hill MA; Higbee's; Bullock's; I. Magnin. Hair, Oribe, NYC; make-up, Linda Cantello. Details, more stores, last pages.

Here, two of the key jacket looks this fall: one very short—above-the-waist—and the other longer—below-the-hip. . . both strong shouldered and small fitting in the body; and almost coating weight. *Right*, one of the prettiest jackets anywhere: **Michael Kors's** waist-skimming, blush-peach cashmere—a refreshing change of color in a season of mostly-dark dressing . . . worn with new high-waisted trousers in grey wool flannel and a wool jersey turtleneck. Top, about $190; pants, about $250; jacket, about $480. Barneys New York; Barbara/Jean, Little Rock AR; Jackson Graves, Minneapolis MN; Neiman-Marcus. Top and pants at Frost Bros. Pants at Liberty House of Hawaii. . . . *Left*, the other side of jacket dressing: a long, fitted, fly-front tweed jacket from **Blassport**. Clearly, a more "feminine" tweed wool jacket because of the cut: fitted, collarless, lapelless—details that make the difference between this year's jackets and last year's. Here, with a short, straight skirt in grey worsted wool. Jacket, about $268; skirt, about $140. Bloomingdale's; Kaufmann's; Marshall Field's. Hair by Oribe, NYC; makeup by Linda Cantello. Details, more stores, see next to last pages.

TERRIFIC NEW

DRESSING

Paul Lange

THE NEW YORK COLLECTIONS

THE AMAZING, BIG-BUCKS, *Meta*-MEDICI SHOW

TODAY OUR MANIA FOR HEALTH HAS MADE US SUSCEPTIBLE TO ALL MANNER OF PSEUDO-MEDICINE, SELLING SURE-FIRE NOSTRUMS FOR EVERYTHING THAT AILS US -- FROM OVERWEIGHT TO DULL HAIR TO IRRITABILITY -- AND COUCHING THEIR CLAIMS IN SCIENTIFIC JARGON, THE PRACTITIONERS OF MIRACLES TEMPT EVEN THE SOPHISTICATED PATIENTS. WHAT ARE WE REALLY BUYING? BY JOSEPH R. HIXSON

What's behind today's ubiquitous yearning for medical tests, extra vitamins, exotic tonics, fiber supplements, and purgatives for "toxins"? Aren't we well enough as is, except for a dietary fat intake that most doctors now agree encourages early heart disease or cancer?

I asked Humphrey Osmond, M.D., the question. A witty and acute observer of the American cultural/medical scene, Dr. Osmond is clinical professor of psychiatry at the University of Alabama in Birmingham. He said that two factors are paramount in our current penchant for health action, much but not all of it misguided. "Americans are scared of pollutants, and rightfully so," Dr. Osmond explained. And because the medical profession has been unresponsive to their fears of chemical and radioactive pollutants in food, air, and water, Americans have turned to their much-prized independence, namely "do it yourself."

He pointed out that in the last five years Americans have been encouraged to take their own blood pressures, test their feces for colon cancer, check their bellies for excess adipose tissue, and, of course, follow "prescriptions" that are filled in health-food stores instead of pharmacies.

Many of these self-help measures are sound for some people and recommended by responsible physicians; but others are quackery, and whether relieving arthritis pain, curing cancer, melting away unwanted fat, or diagnosing a nutrient you're short of or allergic to, the unscrupulous peddler of fake surefire nostrums is no slouch technologically speaking. These people are right up to date with the latest scientific developments. As often as not their brochures quote fervently (but selectively) from medical literature.

Today the quack's remedies for everything from headaches to depression, from an itchy rash to cancer tend to be based on "the latest scientific discoveries." While herbs such as ginseng have proven hardy perennials, today's nutritional supplements are also laced with enzymes with such imposing names as superoxide dismutase and crammed with essential minerals the patient's system is said to disastrously lack: zinc, manganese, magnesium, iron, selenium, etc. Rarer but still profitable are pills containing herbal purgatives like those prized ingredients of Universal Vegetable Pills popular in the mid-eighteenth century.

The talents of medical charlatans for latching onto the latest medical fads or exploiting the validly hot lines of research can be traced back at least through the early years of this century. At that time, the male and female hormones had just been isolated; in 1889, a French endocrinologist had made an im-

portant contribution to our knowledge of these steroids by removing and then replacing the hormone-producing testicles of chickens. It took about thirty years for John R. Brinkley, M.D., of Milford, Kansas, to pioneer the grafting of sex organs from Toggenburg billygoats into surgically prepared sacs just north of the testicles of impotent farmers, who soon after, they said, were able to sire

NE

children. (The interval between surgery on chickens in 1889 and men in 1918 can be laid to the Nobel laureate Alexis Carrel, who didn't develop the technique for joining the severed ends of arteries until the turn of the century, thus paving the way for all organ grafting from that day to this.)

The career of the Kansas restorer exemplifies another important factor in the success of quackery: the time needed to combat it. It wasn't until a decade later, in 1928, that the formidable Morris Fishbein, M.D., as editor of *The Journal of the American Medical Association*, denounced Dr. Brinkley, by then a millionaire; and it took two more years before the combined efforts of the Kansas Medical Society and the state's attorney general managed to lift the goat-gland surgeon's license to practice medicine, after which the former doctor ran (unsuccessfully) for governor of Kansas. State health departments and attorneys general agree that it's still toilsome labor putting a quack out of business whether or not he owns a medical degree.

The struggle is just beginning in New York and California to halt the proliferation of diagnostic nutritional scams using the latest technical advances. For instance, two "laboratory" operations involve the submission of hair or blood samples. After "testing," the company sends a report or counsels the client on what food allergens or other "toxins" are to be avoided or, in the case of hair, may also recommend a diet supplement to replace missing elements such as calcium, magnesium, zinc, etc. Such "testing" represents a remarkable advance in billing and profits for the quacks. Typically, a month's supply of one of the popularly touted nutritional supplements may cost $30 to $40; and tests of hair and blood submissions can run $200 to $300, a fast profit with little overhead. These operations are made to order for a cheap direct-mail approach, and that is how health enforcement agents of states such as New York are enabled to go after the proprietors even if they do business elsewhere.

There is little question that human hair does, to a degree, reflect the chemical constituents of the person who grows it. But nutritional counselors who rely on hair analysis may soon fall afoul of the law in states such as California and New York with vigorously vigilant health and consumer protection agencies.

Mary Ann Gardineer, an administrator with New York's Center for Laboratories and Research, an arm of the state's health department, says a review of hair testing is in prospect because of the problem of adequate cleaning of samples before analysis. Human hair can pick up not only what nourishes it in the bloodstream but also contaminants from the air or chemicals applied for cosmetic or other purposes. Says Ms. Gardineer, "A friend recently subscribed to a hair analysis and was told he showed evidence of selenium poisoning. The trouble was that my friend suffers from dandruff and uses a selenium-based shampoo to control it. That's where all the selenium they found was coming from."

A more rigorous test of the estimated thirteen U.S. laboratories offering hirsute diagnosis was recently undertaken by Stephen Barrett, M.D., a practicing psychiatrist from Allentown, Pennsylvania, and the editor of *Nutrition Forum Newsletter*, who has for more than fifteen years been waging war against quack medicine. Dr. Barrett was fortunate in that his daughter had two healthy friends who wore their hair long and he was able to persuade them to part with enough for identical samples to be sent to thirteen commercial hair-analysis laboratories he knew of. Despite the fact that, as Dr. Barrett puts it, "Normal levels of minerals in hair have never been determined precisely," three of the lab reports came back warning of lead intoxication while the ten others said lead levels were normal.

When medical claims are put forward in legitimate circles, one of the most crucial criteria for validity is consistency. Not only are data from normal "control" groups included for comparison, but mathematical formulas are applied that tell the investigators what the odds are that their results could have occurred by chance. This test for statistical significance is reinforced by publication of the report of the experiment in the professional literature. Other scientists then often repeat the experiment using similar components, and if they cannot reproduce the original results, the burden is on those who first reported to explain the discrepancies or to retract their claims. Reproducibility is thus a keystone of reliability in science, a factor Dr. Barrett was probing in sending identical hair samples to different entrepreneurs; and they roundly flunked this critical test.

A similar approach was used by the New York State attorney general's staff in establishing their successful prosecution of one of the blood-testing operations this year. Taking their cue from the recently developed culture techniques developed by immunologists for growing some kinds of white blood cells, the purveyors of tests for "delayed allergy" to foodstuffs offer what law enforcement officials call "cytotoxic testing" of the client's cells with a panel of foods, the number depending on how much the subscriber can afford to pay.

Replying to a recent advertisement for such testing in *The San Diego Union*, this correspondent was sent a pamphlet offering relief from a variety of common complaints, including depression, arthritis, fatigue, headache, and overweight. The mailed flyer said I could be the unwitting victim of "delayed allergy" to components of common foods. Visiting the sender's address, I found a pleasant suite of offices in a new business building on the outskirts of the city. Though a physician was listed on the brochure, I learned that he was present only part of the time, earning his living by working in a nearby hospital emergency room. This suite of "health services" lacked any semblance of medical paraphernalia; the blood samples of its clients are drawn from their arms by technicians at a neighboring hospital.

The flyer offered a nugget of indisputable information before taking off into fantasy: ". . . clinicians [have] considered only the effects of immediate allergies (technically called IgE mediated reactions). New research shows that, at least with respect to foods, over 90 percent of food allergy reactions are related not to immediate but to delayed allergies. These newly recognized allergies (technically called IgG mediated reactions) are especially difficult to identify. . . ."

While the immune antibody class known as IgE (for immunoglobulin E) does play the major role in the release of histamine and other allergic manifestations, the other class dubbed IgG plays a totally different role in the body's immune system, one bearing only the most tenuous relationship to "delayed allergies." David A. Mathison, M.D., senior consultant at the division of allergy and immunology at the Scripps Clinic and Research Foundation, La Jolla, California, said of this diagnostic caper, "Every six months there's a new wrinkle in the allergy game. There is no scientific evidence for the concept of delayed allergy mediated by IgG."

The method by which such

(Continued on page 753)

Tapestry: the ornamental touch

On these two pages, a look inspired by the renewed pleasure in ornamentation, the new decorative spirit investing fashion this season, especially at night. One strong expression—the use of tapestry-inspired fabrics in rich, turn-of-the-century colors and textures—mellow brocades, muted paisleys, sometimes "sweetened" with lace, all giving key looks of the season—jackets, coats, knitting—a more decorative turn. . . . From **Ralph Lauren**, *left*, one of the seasons' most romantic looks, starting with one of its most romantic sweaters—a tapestry floral of olive, gold, teal and rose on black. About $996. Underneath, the linen blouse with lace jabot, about $378; ankle-length black velvet riding skirt, about $380. . . . *Inset, below, left to right:* Also from **Ralph Lauren**, his perfect, long, tapestry-patterned evening coat, about $798; with burgundy silk velvet evening trousers, about $278; a charming silk paisley "waistcoat," about $258. White linen pleat-front dress shirt, about $258. . . . **OMO Norma Kamali's** ornamental 3/4-length tapestry coat, in a heavy cream-rust-gold brocade. About $1950. Pencil-thin rust moiré trousers, about $200. . . From **Mary Ann Restivo**, one of the handsomest tapestry takes in a soft jacket—in muted shades of brown, claret, gold, and plum. About $350. With olive wool jersey trousers, about $180, and silk satin blouse, about $140.

More of the best versions of tapestry. **Evan - Picone's** longer-length tapestry jacket, *left*, (the tapestry swatched, *opposite*)—slim, shaped, in vivid golds, teal, roses. Frank Smith for Evan-Picone. Jacket, about $185.... *Right*: From **Perry Ellis**, another—equally charming—"medieval" kind of tapestry design in his olive wool turtleneck embroidered with leaping hounds, about $255, over red jogging pants. Over that, a long, wool/cashmere coat in olive reversing to fuchsia. About $900.... *Inset*: One of the most attractive jacket shapes, from **Gloria Sachs**—short, shawl-collared, fitted—key in her collection. Here, in maroon wool challis paisley, about $400. Hair, these two pages, Oribe, NYC; makeup, Leslie Chilkes. Details, all stores, see next to last pages this issue.

Mario Testino

Weekend/leisure dressing with
ent attitude—with the ease and
that knitting provides; with the
soft coloring (irresistible
dominantly dark season), and with the
slightly unconventional character that
clothes this casual permit. All, shown in a
very relaxed setting, at play with
friends on the beach or in the country.
You see it all here in **Joseph Tricot's**
beautiful blue hefty-knit 7/8 cardigan,
over his knit turtleneck and matching
pants. Cardigan, of wool, about $250,
turtleneck, about $190; pants, about
$160. Joseph Tricot, NYC; Jimmy's,
Brooklyn NY; City, Chicago; Hattie,
Scottsdale AZ; Maxfield, Los Angeles;
Apropos, Woodland Hills CA. Details,
more stores: see last pages of this issue.

Real character!

on the casual side of day dressing

These eight pages: hair, Christiaan; makeup, Kevyn

Jr Elgort

real character!

The new casual dressing: often, turning on a terrific sweater—easygoing, oversized, irresistibly colored. It could be **Zoran's** sensational new take on a pullover, *opposite page*—camel cashmere cablestitch with a heftier weight, and deeper "V" revealing an ivory cashmere tank top, with wool pull-on trousers. Sweater, about $800; tank about $220; trousers, about $350. Zoran NYC; Washington DC; Los Angeles; Linda Dresner, Troy MI; Jackson Graves, Minneapolis; Lou Lattimore, Dallas.... *Above*: **Calvin Klein's** very charming approach—a long, lamb's wool-and-angora V-neck pullover, in palest banana cream, over matching stirrup pants in a flat knit, and a linen long-sleeve T-shirt. Sweater, about $190; pants, about $160; shirt, about $170. October at Lord & Taylor; Nan Duskin; Jacobson's Michigan and Ohio; Ruth Kishline's Country Clothes, Evansville IN; I. Magnin. Details, more stores, last pages.

Arthur Elgort

real character!

The immediately apparent difference—and appeal: it comes from very pretty, and somewhat unexpected, coloring. It's what you get, *above*, in a familiar little blue denim jacket with the unfamiliar delight of a tapestry-like floral pattern. More attractive coloring: the light blue cotton shirt. From **Guess? By Georges Marciano.** Jacket, of cotton, about $98. Bloomingdale's; Filene's; Rich's; Burdines, Mayfair and Dadeland FL; Robinson's, California. . . . *Opposite:* Unconventional, and highly appealing coloring from **Joan Vass New York**—a touch of blue and pink adding a welcome new femininity to her bigger, longer, seemingly hand-knit oatmeal pullover sweater, and color-keyed leggings. Of mohair/wool/silk/linen/cotton. Top, about $610; leggings, about $185. Henri Bendel; Jimmy's, Brooklyn NY; L.S. Ayres; Dayton's; Neiman-Marcus; Hattie, Scottsdale AZ. Details, more stores, see last pages of this issue.

Arthur Elgort

THE NEW YORK COLLECTIONS

THE NEW YORK COLLECTIONS

real character!

The difference [illegible] and in appeal—continues for coats perfect for the weekend/country way of life you see on these pages. The beige coat, by **Norma Kamali**—a classic: her sleeping-bag coat given a new twist with pale grey print, with [illegible] $210. November at OMO Norma Kamali, NYC; Kim Pings Boutique, Boston; Commander Salamander, Washington DC; Coco, Nashville TN; Marshall Field's; The Broadway, Denver.

Opposite: A coat with all the casual style you expect from **Joan Vass**, as cosseting as a blanket, in white reversing to beige wool and alpaca. Underneath [illegible] season—a big houndstooth wool pullover, with grey wool leggings. Joan Vass New York. Coat, about $1050; sweater, about $490; leggings, about $185. Henri Bendel; Jimmy's, Hyn NY, L.S. Ayres; Dayton's; Neiman-Marcus; Hattie [illegible] this issue.

VOGUE'S

Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when you're dressing in fall's dark colors, starting with a black base; looking at leather pieces, new ease at night. . .or it's simply a longer skirt length

What works? Among the symbols of dressing this season—and varied looks in this issue—one of the most prevalent notions, certainly, is streamlined dressing in black. It may be something as seemingly pared-down (1) as a fitted black turtleneck top, some narrow black wool pants—and a small sapphire-blue jacket. What that jacket points to, too, is an effective working of color in dressing this season—**a decided difference in the sort of color that you may want to add, now, to black. Rather than acid, neon brights, the best accessory "item"—gloves, scarf, bag—this fall might well be jewel toned: sapphire, deep garnet, or emerald.**

Even the gold jewelry pieces that we worked with in this issue, you'll find, come with a deeper, richer sheen; rather than being made in shiny yellow gold, these pieces are newly brushed or burnished.

Part of the appeal of the best dressing, this season, is its discretion. . .and effective "color" may be no more than tying on a new deep-green panne velvet scarf. With Oscar de la Renta's navy cashmere pants and top (5), we added wine-colored suede gloves, a stack of matte gold bracelets. There's a sense of purity in this season's best dressing pieces: a pared-down look such as Oscar's is meant to be the perfect foil for one or two unique items at a time, not for everything. **When you add jewelry, you might go with a pair of big sculptured clip earrings or with a wristful of jeweled cuffs for effect, but you'll stop at that: a single—contained—statement.**

What works? When you're dressing this fall, leather often offers a total look: designers are cutting deep-brown or polished black leather as a turned-out suit, a dress—not just as motorcycle/sportswear pieces. The key to carrying them off: Keeping everything else—late-day or evening—all-of-a-color and underplayed. With the short, fitted black leather dress (2), *above*, we added some big silver earring clips, black shoes and stockings, black gloves, even black bracelets. What also might work: anthracite-grey pumps. A look with this much body—and this much leather—is an entrance-maker in itself, without any other added color.

"Color," in a season of predominantly dark dressing, a season of black pieces, may mean simply a subtle makeup change: eye powder—in metallics or jewel tones—brushed on the brow or outer corner of the eye, when you're dressed in darks, works as an instant brightener. Gilded or colored mascaras, in this issue, often helped to balance the "weight" of all-dark clothes. When eyes get played up, even at night, that's generally enough: the rest of the face stays unaccented and natural looking.

One attractive option for nighttime dressing: a decidedly long—below-calf—length. At its best, in a new skirt or dress, it's one that's flared or cut on the bias to follow the line of your hips, then fall gently. When you step into Donna Karan's skirt in buttery-soft leather (4) or Gloria Sachs's sarong in tartan-and-floral lamé (3), the ease of those pieces—and longer length on your body—immediately tells you you've made a nighttime change—even if they're paired, quite simply, with a cashmere or wool jersey turtleneck sweater. Instead of a turned-out pyjama or short black dress at night, longer lengths offer another way to dress for dinner, at-home, the country.

What turns these pieces toward evening is jewelry that's overscaled and dramatic, boots or shoes in nighttime guises—such as satin or suede. You might add a smaller textured lizard bag for evening. The key to carrying off these longer lengths is keeping shoes and stockings in one dark color, finding stockings in heavier opaque or semi-sheer weights. Soft satin or suede boots (some have the refinement of pumps) are very dressed—but they have ease that's so appealing at night—for this kind of dressing, in this or any season.▽

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"Mood" music . . . work/stress . . . diet books: reviewed . . . constructive worry . . . safety moves . . . sugar "lift"? . . . avoiding achy legs

HEALTH PRESCRIPTION: FRIENDS

Women who combine busy working or volunteer schedules with marriage and children often feel that what's missing is time to spend with friends. Yet, research shows, friendship is not only essential to mental health but to physical and spiritual well-being and may even contribute to longevity. "Human beings are meant to live in relation to one another," said Eugene Kennedy, Ph.D., professor of psychology at Chicago's Loyola University. "While family members provide very special kinds of love, they should not be expected to provide for all of a woman's emotional needs."

What of time pressures that make dates with friends hard to keep? "The strength and the wonder of friendship is that it is not defeated by lapses of time or the separation of distance," said Dr. Kennedy. "Telephone conversations, an exchange of short notes or letters provide the reassurance that we care about other people, which is the essence of friendship's value. While career involvement is often used as an excuse for neglecting friends, the workplace can be a rich source for meeting people with common interests and goals." Other experts note that forging personal ties between colleagues not only takes the edge off competition but may even enhance job performance.

"Ideal" exercise? Skipping, says one expert: more aerobic kick than walking, none of the injury-potential of jogging...

women's initiative

. . . is the impetus behind the 5K Race for the Cure, set for October 26th in Dallas —the largest women's run in the Southwest and one of several innovative sources of funding for the Susan G. Komen Foundation for Breast Cancer Research, established by Dallas' Nancy Brinker in memory of her sister, who died of breast cancer at age thirty-six. After Brinker—a prizewinning polo player—underwent a mastectomy herself last year, she added another goal to those of educating women about the importance of regular breast self-exams and raising funds for future research: that of finding a breast prosthesis that was not only lifelike but designed for an active life. The result: the Komen Foundation medical director's endorsement of Close to You, a prosthesis that is precisely weighted for balance during strenuous movement, is perforated to allow perspiration to evaporate, and has a flap that can be cut away with scissors for truly personalized fit. (For information, write: Susan G. Komen Foundation, 6820 LBJ Freeway, Suite 144, Dallas TX 75240.)

How to tell if you're overweight? Subtract your waist measurement from your height in inches. If the result is less than thirty-six, you probably should lose. . . .

Proof that corporate health-promotion programs work: At Lockheed Corporation, where employees are offered education on nutrition/exercise/smoking/stress, the number of workers with high blood pressure has decreased by two-thirds, sick days owing to hypertension are down 80 percent, and—most striking of all—heart disease mortality has been cut in half, despite a rise in employees' average age. . . .

INFECTION ALERT

Urinary-tract infections make up the second-leading cause of absenteeism in working women, following upper-respiratory infections. Yet, according to a recent article in the *FDA Consumer*, simple steps can prevent them:

- Drink six or more glasses of water every day.
- When possible, clean anal and vaginal areas with a stream of water after going to the bathroom.
- Be sure genital area is clean before having intercourse.
- Urinate after intercourse—drinking a glass of water beforehand can help.
- If vagina is dry, use a water-soluble lubricant, such as one in a jelly form.
- If you use a diaphragm, have a gynecologist check its fit. Switching to a smaller size, or to another form of contraception, may be recommended.
- Be aware that tight-fitting pants, pantyhose, and nylon underwear are possible—and common—causes of irritation, along with douches and feminine-hygiene sprays.
- During menstrual period, change tampons or pads frequently.
- Consider whether symptoms follow use of spermicidal creams, swimming in a highly chlorinated pool, a change of laundry detergent, bike riding, or use of strong/heavily scented soap.
- Discuss preventive measures with a doctor—and bring painful or frequent urination to an M.D.'s attention promptly. Left untreated, urinary infections can cause more serious problems .

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WE MUSIC: in tune with your mood?

We are right to turn to music for solace: "Listening to music forces our attention away from problems so we relax," says William A. Frosch, M.D., professor of psychiatry at The New York Hospital–Cornell Medical Center, and medical director of the Payne-Whitney Clinic. "Lively music can increase blood flow to the brain, causing a faster pulse rate."

How can music both relax and stimulate us? It is a very personal issue. "We respond to music that is reminiscent of our own emotional experiences, attributing qualities to sounds, such as the sad cry of a violin or the uplifting joy of a flute," says Carol Merle-Fishman, CMT, president of the American Association for Music Therapy, adjunct faculty member of the Music Therapy Department at New York University, and coauthor of *The Music Within You* (Fireside/Simon and Schuster). It also relates to preference: "In music therapy—which often uses the sounds of music to elicit nonverbal feelings and to alter mood—patients will respond unfavorably if they're listening to music they don't enjoy." "What is experienced as calming varies with generations as definitions of music develop," adds Dr. Frosch. "When waltz was introduced, it was viewed as exciting and provocative."

In theater and film, "music is a powerful ingredient that can move a listener in precise ways," says composer Philip Glass. "It's as effective and controllable as color in a painting, though the language of music is abstract. A particular tempo with a certain amount of harmonic movement can mean a finale; a slower tempo, a much more reflective piece. In spite of the fact that one of the things we cherish is the individuality with which we perceive music, I've seen audiences react again and again to certain of my works in the same general way," points out Glass. "At the end of 'Einstein on the Beach,' people always stand; it's like pushing a button."

Why is music such a magnet for our senses? Says Merle-Fishman, "Our emotional connection to music can be traced to early life. Our first communications are musically based: hearing mother's heartbeat, listening to intrauterine rhythms. Infants generally respond to cooing and soft music." Although research is at the preliminary stage, there is evidence that a fetus will also respond to different types of music, adds Dr. Frosch. "But it might also be that if the mother experiences the music as exciting, her hormones will be activated—some of which can cross the placenta barrier and affect the fetus as well."

Individual responses to specific types of music may also vary with different cultures, but whatever the cause, music has long been recognized as a way to deepening consciousness, powerful in sustaining and altering our mood.

—DIANA M. ACETI

what is fitness?

"It's more than exercise. Fitness is including movement in daily life...eating a healthful diet...buckling your seatbelt in a car...knowing when to wind down. More than anything else, fitness is an attitude, an awareness that one of the most important health components is *self*-care...."—Tenley E. Albright, M.D., special advisor, President's Council on Physical Fitness and Sports, at the Maryland Women's Fitness Conference.

Stress and work

A key to staying well—and doing well—at a job: knowing how to handle stress.

"With the right amount of stress, you feel excited, stimulated; you do your best work," says psychiatrist Kenneth Pelletier, M.D., assistant professor, University of California School of Medicine. "When more stress is added, benefits tail off, and performance is impaired." His advice on handling stress:

●React appropriately to pressures. Putting something off keeps your body on alert, increases the physical dangers of stress.

●Remove yourself—physically and mentally—from your job, for a few minutes each day. Take a walk, go out for lunch, or just close your door and stare out the window.

●Find time for physical activity.

●Recognize the behavioral signs—like irritability, fatigue, and disrupted sleep—that are some of the first indications of stress.

●Listen to your body. Headaches, stomach spasms, and elevated blood pressure are common symptoms of stress, usually mean you need to take time out.

●Don't blame your job. The at-home stresses of boredom, isolation, and low self-esteem may be the most devastating of all.

●Remember that some work-related stress can help you work at your peak, too much will make you sick.

GOOD SAFETY MOVES

Approximately six million Americans are victims of violent crime each year. While no advice can guarantee safety, there are simple steps—experts agree—to put the odds in a woman's favor....

●*Avoid walking alone at night or in secluded areas when possible.* "Given a choice," says Detective Ellen King of the NYC Police Department, "an attacker will always choose a lone vs. accompanied woman."

●*If someone suspicious is behind or ahead of you, don't hesitate to cross the street.*

●*Know how to scream.* We all think screaming comes naturally, but it takes a good deal of lung power—plus presence of mind. To be sure you can scream, practice.

●*If you feel threatened: don't panic, keep breathing.* Steady breathing will help you to maintain control, your ability to think, to act, to run.

●*If you're a jogger, practice defensive running.* Know your route to avoid desolate areas; vary your running pattern.

●*Beware of a tendency to be nice to strangers.* Most of us were raised to be nice to others until they weren't nice to us, noted one self-defense expert. But if you're alone on the street and a stranger asks if you have the time or a match, don't feel obligated to give it. Any time you take your eyes off what is going on around you, you are vulnerable to attack.

●*Practice self-defensive driving.* Always drive with car windows, doors locked. If alone: travel on well-lighted, heavily driven streets. Check your rearview mirror. If you ever think you're being followed: don't go home. Pull over to the curb at a spot where there are people; let the car pass. If it doesn't, drive to a place you can get help—a police station, fire station, gas station.

●*At night, park your car in lighted areas.* When returning to the car, advises Al Beccacio of the FBI, circle it before you enter. Check tires; determine that no one is hiding inside. Get in with *all* packages. "The time it takes to put them in first is when you are vulnerable."

●*Lock doors while you are in and out of your house.* Even if you're taking out the garbage or walking the dog, don't give an intruder the chance to get inside before you. If you suspect someone has: don't go back inside; go to a neighbor's and call the police.

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YOUR DIET: BOOK REVIEWS

By Judith S. Stern, Sc.D.

Writing books on diet/nutrition is the growth industry of the '80s. Anyone, it seems, can be an "expert" on nutrition, resulting in diet-book advice that varies from sound/professional to harmless to, occasionally, dangerous.

Nutrition is a discipline. While a degree in medicine or chemistry would seem to make one an expert in nutrition, registered dieticians and nutritionists are likely to be a better bet. Accreditation for nutritionists is just starting in this country; the organization is the American Board of Nutrition. Read authors' credentials on the book jackets: the better recognized the institution, the more likely it is that the author's training is rigorous.

GOOD-OLD-FASHIONED-DIET BOOKS

★★★ *The Tokyo Diet* (William Morrow) by Dr. Yoko I. Takahashi, M.S. (public health nutrition), Ph.D. (in nutritional sciences), both from Columbia University, in conjunction with Bill Adler of *I Love New York Diet* fame. This diet, based on the 1980 U.S. Dietary Guidelines, emphasizes Japanese cuisine and is low in fat, cholesterol, and sugar and high in fiber. The diet is sometimes awkward to follow, could be high in sodium because of the soy sauce, and weight loss claims are somewhat exaggerated. But the diet is a sensible one, the recipes are imaginative.

★★ *The Lean and Green Diet* (Avon): Susan Millar Perry, food and nutrition editor of *Self* magazine, and Lisa Bellini, R.D. (registered dietitian) and sports nutritionist, have designed this high-fiber diet around fresh fruits and vegetables and an aerobic exercise program. Menus and recipes are appealing, but calorie values of recipes are not given.

★ *The Diet Workshop Inc. Wild Weekend Diet* (Delacorte Press) by Lois Lindauer. This is basically a sound diet, allowing you to be more flexible on weekends or special occasions, but it could encourage binge behavior.

HEALTH COOKBOOKS

★★★ *Deliciously Low* (New American Library) by Harriet Roth is based on the rather extreme dietary principles of the late Nathan Pritikin which include: avoiding sodium, salt, fat, cholesterol, and sugar, while concentrating on foods rich in fiber and complex carbohydrates. Recipes list calories and nutrient content including fiber and a number of vitamins and minerals. As a critical cook and eater, I really liked this cookbook.

★★ *Heart Smart* (Fireside Books) by Gail L. Becker, R.D., intended to help you lower your risk for heart disease, is based on the recommendations of the American Heart Association. It guides you in selecting a diet low in cholesterol, saturated fat, and sodium. The chapters on heart disease and changing life styles are excellent. But there should be more emphasis on weight reduction and reducing the total amount of fat and less emphasis on dietary cholesterol, at best a minor contributor to high blood-cholesterol levels.

★ *Diet Cookbook* (Barron's) by H. Blohm and H.D. Cremer, M.D. The recipes are both simple and attractive, include preparation time, calories, protein, carbohydrate, and fat content. But the five days of low-calorie menus of 1500 calories per day are about 300 too many for most women trying to lose weight, and the fifteen weekend diets like the apple (only 6 for two days) and grape diets (4 pounds in two days) are "crash" and to be avoided.

ADVANCED TECHNOLOGY DIETS

★★★ *The Original Boston Computer Diet* (Scarborough Systems, Inc.) by J.L. Read, M.D.; C.A. Carlin, M.S., R.D.; I. Greenberg, Ph.D.; G.L. Blackburn, M.D., Ph.D. Created by well-respected researchers in obesity and weight-loss, this clever food-reporting and meal-planning guide is to be used on a computer and acts as a personal fitness and weight-loss counselor, offering daily reinforcement. The questionnaire about eating habits is somewhat simplistic, and learning how to enter your daily food records is not that easy, but if you have access to a computer, this diet is sound and worth a try.

Judith S. Stern, *Sc.D., is professor of nutrition at the University of California at Davis.*

powers of the hand

Hands have skill...and grace...and seem to have a third power, most mysterious of all because it is invisible. You can experience this power for yourself in a simple way. Hold your hands in front of you with the palms facing each other, as close as you can bring them without touching—⅛" to ¼" apart. Keep them that way for about half a minute. Do you feel anything? Now move your palms two to four inches apart, and then bring them slowly closer and closer. Don't touch. What do you feel?

Most people who try this exercise [adapted from *The Therapeutic Touch: How To Use Your Hands To Help or To Heal* (Prentice-Hall) by Dolores Krieger, Ph.D., R.N.] are surprised to experience distinct, if delicate, sensations of heat, tingling, pulsation, or pressure as they bring their palms close together. For thousands of years, primitive and Eastern cultures have recognized a subtle energy emanating from the human hand—and have used the hand as an aid to the healing of illness, injury, and distress.

In Western culture, "the laying on of hands" can be seen in the stories of Jesus healing in the Bible, and some nonmedical "healers" practice it today. But since it cannot be explained within the conceptual framework of science, healing touch has been officially considered "fringe," along with other examples of the powers of belief and suggestion—until now. Over the past several years, especially among nurses, there has been growing, if cautious, medical interest in the real benefits of "therapeutic touch."

In this technique, which Dr. Dolores Krieger, a New York University professor of nursing, developed from her study of healers and of Eastern philosophy, the practitioner's hands need not actually touch the other person's body. They pass slowly about two inches above the skin surface, sensing and smoothing out imbalances and disturbances in the recipient's "energy field." (That's a way to explain what you felt between your hands—and what almost anyone, apparently, can learn to feel and heal around another person's body: Dr. Krieger and her students have successfully taught the technique to over fifteen thousand people, and there are now courses or workshops in over fifty nursing schools.) The goal of therapeutic touch is not to produce miracle cures but to enhance the patient's own self-healing capabilities. And, provided the healer is in the right state of mind—"centered," meditative, compassionate—it seems to work.

Consistently observed effects include a calming of anxiety and a brain-wave pattern typical of relaxation, lessening or relief of pain, relief of some symptoms, and an increase in the oxygen-carrying hemoglobin in the blood. In one of the first widely respected scientific studies of noncontact therapeutic touch, Janet F. Quinn, Ph.D., director of medical-surgical nursing at the University of South Carolina College of Nursing, showed that treated patients' anxiety decreased markedly even if they didn't know they were being healed—but that this effect was absent if mock "healers" only went through the motions without the mind-set! This strongly suggests that the healing force really is in the healer's heart, mind, and hands, and not in the "healee's" imagination, as critics charge.

—ANNIE GOTTLIEB

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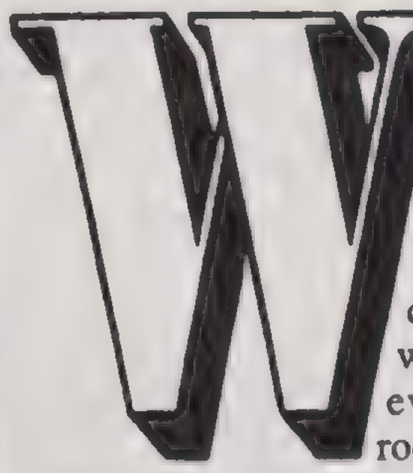
RANDOM HOUSE

Your Well-Being

BY BARBARA LANG STERN



Worry, it's been said, is like a rocking chair: it keeps you busy but it doesn't get you anywhere! But have you ever tried to sit in a rocking chair without rocking? How do you try not to worry? Keeping busy helps, but it isn't enough. Periodically, in the middle of an activity or while you're trying to relax or fall asleep, worrisome thoughts or images surface. You may feel something like fear. Typically, concentration is interrupted, performance damaged, peace of mind gone. And to no avail: since worry usually concerns full possibilities that might or might not occur, there can be no adaptive response *now* to something that doesn't exist. At last, however, comes research-backed advice on how to effectively channel and reduce worry.

"We have learned that when you find yourself worrying, it will help you to let go of those worries if you know you have a half-hour 'worry period' set aside later on, for just that purpose," says Thomas D. Borkovec, Ph.D., clinical professor of psychology at Pennsylvania State University. "We've developed a package of five instructions that help many people reduce their levels of worry on the average of 40 percent," continues Dr. Borkovec, a lifelong anxiety researcher who for the past four years has concentrated on worry. The five instructions are:

- Establish a half-hour worry period to occur at the same time and same place each day.
- Monitor your worries; learn to identify as soon as possible the start of a worry episode.
- Postpone your worrying as soon as you notice it beginning.
- Substitute attention to present experience or the task at hand.
- Make use of your worry period to worry intensely about your concerns.

"If you allow yourself to worry randomly during the day for several minutes at a time—which is how people worry naturally, until they're distracted by some immediate demand on their attention—worrisome intrusions become increasingly frequent and distracting during subsequent time periods," explains Dr. Borkovec. "That cycle of brief worry followed by distraction constitutes an ideal environment in which worry incubates, until you reach a state in which you're constantly primed for worries to be triggered. However, if you isolate your worrying to one time of the day, worrying during the rest of the day will decline. Furthermore, if you worry intensively for that one thirty-minute period, the exposure may result in extinction of the fears associated with your worries, and worrisome thoughts and images subsequently decline."

Not subject to this worry technique are major imminent concerns. "If I'm waiting for test results on an important medical question, it would be silly for me to think I can follow this program to eliminate that worry; it's simply too realistic to do anything about," says Dr. Borkovec. "However, once I'm worrying about that and am therefore in a generally worrisome state, I'll probably worry about lots of other things that ordinally wouldn't bother me and start to think of them from a very negative point of view. Those general worries probably *can* be stopped short and dealt with in a worry period, to my advantage.

Mind over misgivings: five-step plan to help you worry less, solve more

"During the worry period, we've had people write down their worries; we've had them worry intensively; and we've suggested they use the time for problem-solving, in preparation for an upcoming event," says Dr. Borkovec. "In each situation, the level of worry diminished. The crucial positive factor could be simply the *existence* of the worry period, which enables you to postpone and isolate your worries. In addition, knowing you have some control over your thoughts and feelings tends to increase your sense of mastery, self-confidence."

Interestingly, the program developed by Dr. Borkovec and his Worry Group accommodates a superstitious aspect of worry: Although you may realize on a rational level that your worries are illogical and relatively useless as a method of dealing with the future, you'll nonetheless have a superstitious feeling that, if you don't worry, the feared events become more likely! Under these circumstances, *not* to worry in response to a fearful thought is more anxiety-provoking than worrying! But most effective is worrying within the concentrated worry period. ▽

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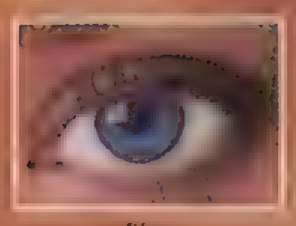
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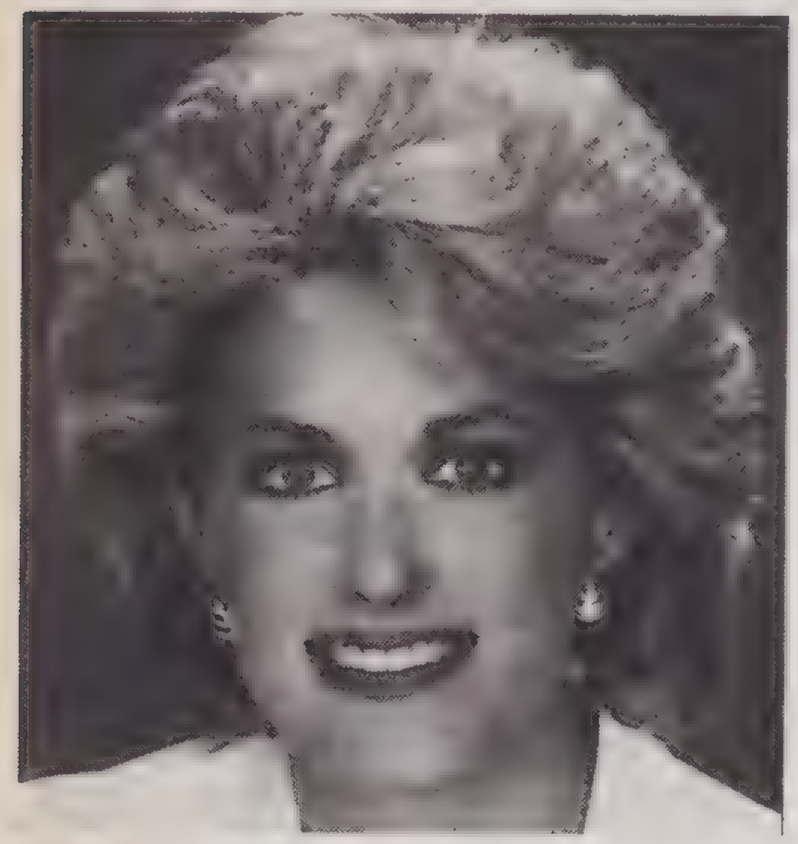

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HEALTH *style*

Q&A

Achy legs . . . not so "sexy" foods . . . looking at the sugar lift

I walk a lot and always wear comfortable shoes, so my feet never hurt, but sometimes my legs get very achy. What can I do to ease or prevent this?

Even though your shoes may feel comfortable, they may not be the best shoes for walking. According to Josef Geldwert, D.P.M., clinical assistant podiatrist at NYC's Mount Sinai Medical Center, "Most people wear sneakers because their feet hurt in other shoes, but not all sneakers are the same—tennis and many aerobic shoes are not designed for walking. If you want to wear sneakers just for walking, the best are ones designed for running. Certain shoes, such as Rockport RocSports and Maine Woods, are specifically designed for walking and so are also good choices."

If you wear proper shoes and find that your legs *still* ache, your problem may be muscular. Dr. Geldwert's suggestion: flexibility or strengthening exercises such as wall pushes for calf and hamstring, strengthening exercises for the muscle in the front of your lower leg. In addition, try warm baths followed by a calf massage, and elevating your legs when resting and sleeping (one or two pillows under the mattress does the trick) can also help, "especially if you've got varicosities and/or swollen ankles or feet," said Dr. Geldwert, who pointed out that walking may be the best exercise for varicosities and may even help to prevent a more serious case of varicose veins.

If achy legs persist, ask your family physician to refer you to a vascular surgeon, an orthopedist, or a podiatrist, depending on whether your problem seems to be in your veins, muscles, or feet.

I've read that wheat germ contains male sex hormones and may cause skin problems. Can hormones in food cause other problems as well?

Brewer's yeast and peanut oil, along with wheat germ and wheat-germ oil, are androgenic—that is, rich in male sex hormones—and can cause hair and skin problems in susceptible women and men, confirmed Norman Orentreich, M.D., clinical professor of dermatology at the New York University Medical School. "For decades, dermatologists have been telling people with skin problems to stop eating peanuts; that a lot of nuts, especially peanuts, meant more acne. Now we know why—it's not the oil but the androgens in the nuts. These androgens also can cause hair loss in those predisposed to it by heredity, even superfluous hair growth on women's faces."

While anything strong enough to affect skin's oil glands and hair follicles could, theoretically, affect breast size, sex drive, and menstrual cycle, Dr. Orentreich said there is little cause for concern. "The amount of hormone in food is so small that it seldom creates a pharmacologic effect; but if you have a real hair or skin problem, I'd advise avoiding peanuts, peanut oil, wheat germ oil, and brewer's yeast."

A cup of tea with sugar and a cookie or two pulls me out of my afternoon slump. Is there any real harm in this sugar lift?

"There is probably no harm in it, but certainly it is not the best snack," said Sarah Short, Ph.D., professor of nutrition, Syracuse University. "Sugar reaches your bloodstream very quickly—in five to seven minutes—but you peak in about half an hour, after which you get a lull because sugar's energy surge is not sustained." Also, sugar provides only "empty" calories, carrying no nutrients other than sucrose.

The average weight/health-conscious woman should aim for a low-calorie (about one hundred) snack, high in complex carbohydrates. As Dr. Short explained, "Complex carbohydrates—whole-grain cereals, fruits, and vegetables—are especially good because they take a while to be digested and they're absorbed more evenly than sugar over time; you don't get the sugar high/low. They also tend to be high in fiber and to contribute vitamins and minerals."

If you get very hungry in the afternoon, a snack with some fat content will help give you a feeling of fullness because, according to Dr. Short, "fat stays with you longer—it delays the emptying of the stomach." If you "need" something sweet for a physiological or psychological lift, Dr. Short recommends a nutritious cookie, such as oatmeal, or a small blueberry or bran muffin. Other "acceptable" snacks, that have only about one hundred calories: four cups of unbuttered popcorn, one apple or banana, two small oranges, about a cup of cherries, two cups of strawberries, a glass of skim milk or a tablespoon of peanut butter.

Dr. Short also pointed out that you have to weigh sugar intake against how much exercise you plan to do: "If you're going to exercise for more than three hours daily, you can eat just about anything you want." ▽

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ecco l'italia

(Continued from page 694)

pressed not to include in the litany "You say bay-zil and I say bah-zil." I go for the latter, but many a fancy-food attendant has corrected me.

I *am* Italian, honest, Tuscan, even, and I thought I knew my ABC's of Italian gastronomy; but there is a growing contingent of American food-buffs who sure could give me a complex about the finer points.

Try talking to Bill Hyde at Bloomingdale's: he'd make even the sturdiest Italian jaw drop at his disquisitions on the difference between real and fake balsamic vinegar and how the best mozzarella is made. And about pasta, you thought De Cecco was the best? Wrong. Bill Hyde knows that the name to go for is Martelli; two brothers who turn out the stuff, *a mano*, in limited, precious quantities, every day of their lives, like their father before them. And olive oil? Mr. Matteuzzi's Gran Talento or nothing.

As for tomato sauce, there's Mr. Campari, who has a factory smack in the middle of a tomato field and picks and bottles those perfect tomatoes in a flash before they get a chance to lose their fragrance. This saint has actually made sauces that are ready to snuggle into pasta without any added help from you. As quick as Franco-American but as real-thingish (never mind what Coca-Cola has done recently to undermine the simple purity of this term) as you'd get it in any New York Italian restaurant. And I am not going to go into the pesto sauces from Liguria, the honeys from Sicily, the fruit in alcohol from Milan, the Parmigiano, the Taleggio, the mean Gorgonzola or you'll start to nibble on this and won't make it to the end. Nor will I.

Italian food, as we were saying, is on the tip of everybody's Yankee tongue, just as Italian art is the backbone of the international market. Palladian architecture has influenced the design of more restaurants in America than you could shake your fork at (in fact it will soon become as standard as red marbelized plastic banquettes in coffee shops). Italian design, of which Memphis is only the most recent manifestation, has invaded even the furniture stores that blithely display it alongside Spanish Colonial and that great American invention, the Castro Convertible.

As for Italian fashion, it has made it to the cover of *Time* magazine (via Armani); it has taken over Madison Avenue, and, in general, has had a big influence on the way men and women dress in America, for, or against, success. Look around. Is there any discrimination against crumpled linen any more? Do you hear anyone complaining that women dress too much like men? Is it bad that men are beginning to look seductive in their business suits? Do you see fewer high heels and ruffles around? Have you counted all the little eagles that have landed on people's chests, the FFs intertwined on handbags, the Benetton stores in Manhattan?

So, Italy has invaded America. The difference is that now for seven weeks you will be able to get it all in just one place: Bloomingdale's. (The opening night party—a masked ball—on September 11, will benefit the American Academy in Rome.) This, apparently, is the largest promotion of a country that Bloomingdale's has ever done: in practical terms, it adds up to more than twenty million dollars' worth of merchandise, wholesale.

The process of wedging all of exportable Italy into Bloomingdale's fifteen stores around the country has been a long and complex one that began just over a year ago. The Ministry of Foreign Trade in Italy was contacted. A series of meetings were set up between Bloomingdale's and Italian government officials: Marvin Traub, Chairman of the store, who has been there for thirty years and is so passionate about the place his eyes and limbs seldom stray beyond its confines, met with Italy's Foreign Minister, Giulio Andreotti. "He knows and understands Bloomingdale's," was Traub's oblique appraisal of one of Italy's wiliest politicians. On a roll, the chief executives of Bloomingdale's met with the Ministry of Entertainment and Tourism and the Ministry of Cultural Affairs.

The diplomatic overtures having successfully smoothed the way and opened doors, the Bloomie troops of merchandising strategists and buyers were given the signal to invade Italy. Gradually, of course. Two hundred people, it is estimated, have made, in the course of the past twelve months, about five hundred trips, canvassing every inch of the peninsula, striking deals with some old and many new manufacturers. According to Joan Glynn, Vice-President, Marketing, at the store, Bloomingdale's primary interest in these country promotions is to develop new products and manufacturing resources and to "surround the promotion with cultural activities that convey the spirit of the country and take it further than a pure commercial venture."

One of the star attractions is Ettore Sottsass and the Memphis circus. Long before he started his particular brand of tongue-in-cheek, consumer-repellant furniture ironies for the discreet discomfort of the bourgeoisie, Sottsass was well known in Italy: for his ceramics in the shapes of temples at Angkor Wat, for his pop psychedelic magazine, *Pianeta Fresco*, publishing the likes of Allen Ginsberg and Jerry Rubin, for his phallic fluorescent lamps and toy-like graphic furniture (in the print laminate that was to become the Memphis signature), and perhaps best of all for his highly technological, never slick designs for Olivetti office furniture, computers, and typewriters (notably, the "Valentine"). But Memphis is what has made him famous.

Precisely perhaps because we live in an age of such easy consumption that rejection itself constitutes the ultimate object of desire, Memphis furniture, which initially posted itself as a counter-current to "functional" and "modern" design, eluding all principles of logic and decoration, has since followed the itinerary from notoriety to fame to fashion that is the nemesis of all *enfants terribles*. No one perhaps understands this mechanism better than Ettore Sottsass, who wrote in the introduction to a book on Memphis that those who in 1981 designed the idea now known as Memphis will one day put together another book; it will undoubtedly be the book everyone needs to survive and maybe it won't even be called Memphis. In the meantime we will all have to make do with his most recent survival kit, a sort of "fast furniture" set: Bloomingdale's has put together an edition of six famous Memphis pieces, among them a chair consisting of a four-legged stool with a backrest in the shape of a disk and two spheres as armrests that look like moons revolving around Saturn. For those who want to try Memphis right on their skin, there will be shirts, ties, and cummerbunds; pants, blouses, and skirts in Memphis fabrics that look like crosses between New Wave and lab enlargements of organic microcosms that fell into the clutches of a frenetic colorist: molecular ready-to-wear.

In a more rigorous fashion vein, none of the stars will be missing from the lineup. Featured even more prominently than usual, you will find Fendi ready-to-wear, Missoni knitwear variations, Laura Biagiotti, Basile, Genny, Complice, and Romeo Gigli. Armani will have a brand-new space on the fourth floor, the largest of any designer's in the store, with both his men's and women's collections, plus a special line of designs in fabrics for which Bloomingdale's has the exclusive. Audrey Hepburn in *Roman Holiday* is the muse of the Junior department; for those "into" Rome in the 'fifties, this is the place to find those essential chiffon scarves, bucket bags, cinch belts, ballet slippers, hoop earrings, and 'fifties sunglasses.

More culture. A series of exhibits will take you on an enlightening journey through everything Italian, from the folkloric to the scientific. You will see a video produced by RAI (Italian Television) on the Palio di Siena—an edited version that will spare you some of the more gruesome aspects of this violent medieval equestrian contest that takes place in one piazza and sees many a fine rider and horse, shall we say, hurt. But the costumes are flamboyant and rich and never mind that those fiery Sienese disputing in public their centennial grievances don't come off looking like a benefit committee. America has demolition derbies. And England has soccer.

The Italian Vogue tape features Milan's fall/winter '85-'86 collections. And scattered throughout the store, photographs highlighting the last twenty years of Italian fashion. If you want to find out how Italian design has affected objects on the domestic landscape, there is an exhibition of the best—recipients of the prestigious "Compasso d'Oro" prize.

Olivetti, one of the very first corporate sponsors of the arts (way before Mobil started to make things possible), presents a series of Polaroid photographs documenting the delicate and lengthy restoration of Da Vinci's "The Last Supper" in Milan, which it has underwritten. Also courtesy of Olivetti, Vistosi's design for a structural glass bridge, destined for Venice (we sincerely hope not as a substitution for the wooden bridge of the Accademia) and of the computers that helped to create it.

If you are perfectly avid and after all this feel you could withstand just another ounce or two of excitement, buy a Pucci silk scarf inspired by the Palio, slip nine strings of Donatella Pellini pearls around your neck, sip a Bellini cocktail, write an earnest note on *faux marbre* stationery, borrow a model room, and imagine living in the Palladian style. Kitsch? Yes, but no one is looking.

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VANITY FAIR

celebrating italy

(Continued from page 690)

At Bologna she gave my cheek a painful pinch and left me to make the slow climb into the Apennines with the compartment to myself. As we mounted into the clear air above the fuchsia of the Emilian plain, I felt myself gripped by the most powerful feeling of déjà vu. As far as my blood and my nerves were concerned I was coming home, but my mind knew that I had never been to this place before. The afternoon sun poured into the wooded hollows like warm honey. Every leaf on the scrubby oaks and ilexes was hard-edged and transparent as if made of green glass. I recognized it all, the humps of the hills, the way the tussocks grew against the slopes, the blockish stone houses with their sparse windows, the living sculpture of the terraces, and the silver flicker of the olive trees. As we flashed out of the umpteenth tunnel into another dazzling flashback, I suddenly realized where I had seen all this before. Piero and Mantegna had taught it to me. This was what I had made the great pilgrimage for, this golden light that fell athwart the landscape like a precious glaze, detaching every object from its background, endowing all I saw with elegance and resonance.

That light is why I cannot write in Tuscany. Whenever it shines I must be up and out on the hills, gloating. To cover my aimless roaming and gazing, I've taken up the study and preparation of botanicals. On the dark days I pound and macerate and distill, so as to have an excuse for pottering and rambling on the golden days. Even on the dark days the land is beautiful; in the dead of winter the earth glows against the lowering indigo sky, and in the purple woods the bigger *funghi* shine out of the gloom like moons. Some of Piero's landscapes are winter landscapes, grass bleached sand-pale and heath bushes blackened by cold. Perhaps it is because I live in England, where it is so seldom seen, that I think there are few things more lovely than a clear sky in winter, especially in my Tuscan hills.

Fundamental, then, to my love for Italy is my love of Italian earth, which will outlast all my other loves. Then comes my love of the people, which is the truest kind of love, for so often I intensely disapprove of them. There have been blistering quarrels, some of which have entered local lore, like the time I threw the parish priest of Sant'Angelo out of my house like "stinking fish" or when I walked a huntsman down the hill by tugging on his earlobe after hiding his motorbike in a bramble patch. The Tuscans of the hills are hard, mean, suspicious people who think generosity a sign of softheadedness. They are also quick-witted, passionate, and responsive, famous for their blunt humor and their outspokenness.

And they are full of surprises. Like most peasant farmers, they are unsentimental about animals because they cannot afford to be otherwise; but when I found a tiny coal-tit on my study floor, a loving offering from my Tuscan cat, my housekeeper knew exactly what to do. "If his mother doesn't feed him he will die," she said. "Put him on the bathroom window sill and she'll come to him." Sure enough, we heard her calling and the tiny tit, who had a huge tenor chirp, called her back. Lisa went about her jobs as usual, but she kept an eye on the sill, until the mother bird had safely shepherded her young back into the relative safety of the wood.

Lisa never oohs or aahs about our landscape; but if I suggest that we dump the housework and clamber over the hills looking for herbs, she forgets about her bad vein, her bladder, her liver, her diverticulitis, and all her thousand discontents and skips about the steepest slopes like a goat. Those cantankerous old ladies who refuse to live with their kids in salubrious town flats and scrabble around the hills collecting huge bales of grass for their rabbits or an apron full of mushrooms for their risotto know that they would eat their hearts out with longing if they couldn't see the sun on our scrubby hills. But you'd never get them to admit it. Our houses are dark, with few windows because we do not expect to spend most of the day in them and they keep warmer in the bitter northerlies that way.

Tuscans are slow to express affection; a man will speak of his wife as his *donnaccia*, a term of contempt stronger than "old woman," and you will never see him caress her; but if any harm should befall her, he collapses in helpless panic.

> *Italian men are still fascinated by women*

Unmarried men are pitied all their lives because after their day's work they must come home to a cold house. Under all the hardness there is an intelligent sensitivity about emotions, which is perhaps the most striking difference between Tuscans and the English. Tuscan compassion is wordless and gruff, but it is real just the same and finds its expression in practical help; but woe betide the person who begins to exploit that help and that hidden softheartedness.

My neighbors are also intensely democratic, a tradition in Tuscany that goes back to the Dark Ages. While they respect money and power too much for my taste (I have neither), they are unmoved by rank and will bandy words with anyone. When money is allied with snobbery and tyranny, they lose their respect for that too; when a crook from the *bass' Italia* bought a slice of one of our hills and began to create a palatial villa for himself, he offered his workmen twice the going rate, but after six months no one would work for him at any price because of his autocratic capriciousness and barely hidden contempt. The estate is now in receivership and everyone is delighted.

The same people who spurned "Barone Lucocco" have tolerated hairy homosexual hairdressers from Munich kissing and promenading hand in hand, post-psychedelic psychotics climbing into their beds at night and trying to drown themselves in their wells, right-wing journalists cooking up conspiracy theories on computers that require the running of a huge generator all day and most of the night, and cantankerous feminists badgering them to collect for five-thousand-lira-a-kilo bundles of herbs that prickle and burn and sting. Although they are deeply unimpressed and mock the expatriates unmercifully, they do not reject them. The would-be *latifondista* (great landowner), Italian though he was, was frozen out.

These can't be the reasons why my heart leaps up when I drive across the border or step onto the tarmac at Pisa or Bologna. It's not just the Tuscan hills that I love. I love Italy itself, from the Lake of Como to Sciacca on the south side of Sicily. I love the quick Italian intelligence, the sophistication that even the poorest people display. I can think of a thousand examples of how swiftly Italians catch on and how generously they enter into a mood, a moment. Once I had to meet someone else's husband for twenty-four hours in Rome. I explained nothing to the hotel staff, but they caught on anyway and worked as hard to make those twenty-four hours memorable as I did, carrying armfuls of Easter flowers upstairs, ransacking every storeroom for silver buckets to arrange them in, gleefully chilling the Champagne I brought with me, falling into the room at the touch of the bell to see if we needed anything. And when I came sadly back to the hotel after seeing him on to his plane, they had parceled up all the flowers and the leftover Champagne and loaded them into the car for me. Perhaps the best part was when he arrived, and all the staff turned out not just to see him but to impress him for my sake, helping to make my *figura* a little more *bella*, in a display of delicacy and courtesy that can never be taught even in the best hoteliers' schools.

Italy breeds the best-looking men in the world, says David Hockney, and I agree with him. The bonus is that Italian men are still fascinated by women; whereas in England men expect women to turn them on, Italians expect to be firmly discouraged. Courtship still goes on, and every kind of psychic energy is put to the task, while at more mundane levels flirtation (as distinct from sexual harassment) is still possible. Just the other day, as I fidgeted in the queue of people lining up to reinsure their cars, my face pinched and cross and my hair a mess, the counter clerk looked up and said, exactly as if he simply couldn't help it, "*Madonna, che occhi che ha!*" ("Holy mother, what eyes you have!") and looked back at the form he was writing out. The blood rushed to my face and I felt the puckers ironing out. I don't know if he meant it or if it was simply an act of gallantry, but it was done with simplicity and charm and it worked a little magic.

It's no easy matter to explain why one loves something or someone; in the end affection needs no rationale. Just as my father felt more alive when he was close to my mother, no matter how frightfully she was behaving, I feel more alive in my Tuscan hills. Whether storms are making my hair crackle and the stone walls bulge with rain, or Mr. Toad is shuffling across the flagstones for another evening among the flowering cranesbill, or my old earless cat is gently invading my bed, hiding his claws under my arm so he won't hurt me when glee starts up his kneading reflex, or Lisa is telling a tale of her barefoot girlhood in wartime or making shift to cope with the *miseria* that followed, I feel interested, impressed, lucky. The texture of life feels so rich and deep, I think I shall never be finished digging in and shall never feel that old need to move on. But, as we say, *non si sa mai* (you never can tell). ▽

art in discoland

(Continued from page 672)

three not yet to be seen in discos), to arrive at a kind of Trojan Horse strategy. They draw imagery and techniques from billboards, TV, and advertising. Once inside the enemy's gates, however, they attack rather than collaborate with mass culture. Their art is cerebral and gives little in the way of sensual pleasure; but it is overtly and intentionally theatrical and sensationalistic. Then again, how else can you attract attention these days?

Attracting attention from a public normally uninterested in or ignorant of art was one of the socially democratic intentions of Pop art, which succeeded in expanding the art world to include anybody who could pay to get in. Today, it is important for the survival of the current value system to believe that money can buy you culture and status, if not meaning in life.

The nihilism one senses in much new art is only a reaction to the intensification of materialism as mass culture bottoms out to the lowest common denominator. TV teaches that life has no meaning, hence it follows that art, like life, is also meaningless. Artists, however, are stubborn. Some are still trying to hold out by criticizing instead of collaborating in the gradual destruction through assimilation of Fine Art World into the ersatz culture of Disneyland. Robert Longo's series of "corporate war" images and his scenes of urban violence are hard to ignore, as are Barbara Kruger's advertisements for American culture's deadly materialism.

Later this year, Longo will do an ambitious performance at Palladium, whose state-of-the-art technology affords many opportunities for extraordinary special effects. When I asked Longo how he felt about performing in a discothèque, he answered he would have preferred the Brooklyn Academy of Music, but they hadn't asked him. Using two dancers and ninety extras, along with sound and giant projected images, Longo is out to challenge Robert Wilson as a producer of extravaganzas. "I got bored with words," Longo says, explaining his interest in visual theater. "The movie *Network* had a big effect on me. There was no nature, no people, just TV. It makes me think a lot about all those frustrated people waiting in line outside the clubs. The question is, what are they waiting in line for?" Certainly, this is the question that runs through one's mind on seeing hordes of desperate, would-be-in groupies, so uncertain of their own identities that they arrive in costume, praying to be anointed for entry by the goon squads who guard the portals of Discoland.

The ultimate irony is that the democratization of art has resulted in the most undemocratic situation: how you look determines who you are, and cash determines caste. In this situation, it is no surprise that art has turned into fashion. It's just another sign of the times. When people line up at discothèques and restaurants not to dance or to eat but to look at the decor, you know that life, not art, has become the spectator sport.

If this is really the best of times and money can buy you anything, one wonders what the worst will be. ▽

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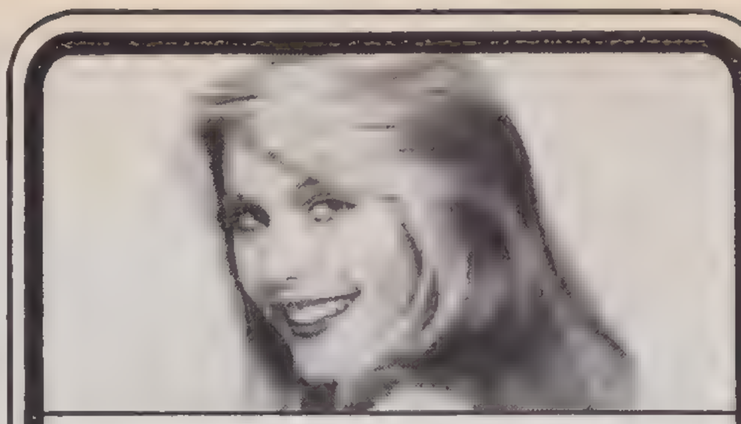

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Nancy's Choice

"american west"

(Continued from page 666)

and celebrity photographs. They are moral arguments addressed to a class of people who have never had the luxury of vanity, or the advantages of escape. The hard labor and unexpressed, unacknowledged suffering of ordinary people become a presumption of universal pain on the order of the Depression photographs of Walker Evans and Dorothea Lange, though at the same time profoundly different. For one thing, poverty is not the same now. For another, Avedon has resisted the temptation to monumentalize it. His Westerners never escape from the particular. The circumstances that bind them to their lives are presented to the camera, which registers them with deliberate claustrophobic accuracy. The camera becomes a credible witness.

A photographic portrait is a balance of three elements: the photographer, the camera, and the person being photographed. Any element in the final picture can appear to take precedence. In Avedon's fashion photographs, the camera directs one's attention to the model, who preens as though the photographer were not present. The voyeurism in fashion photography is the viewer's sense of peeking through a keyhole to watch a beautiful woman without having to be watched oneself. The magic in fashion photography is the sense that the photographer has performed great sleights of hand to bring us the scene, then has politely absented himself in a puff of smoke.

In the celebrity photographs of the 1970s, Avedon allowed the camera to take precedence, to become reflexive. He abandoned all exaggeration in his subjects' poses except the exaggerations supplied by the camera. His people line up as though for a mug shot: hands at sides, shoulders squared, eyes forward. The camera magnifies age spots and turns wrinkles into arroyos; it implicates the subject while letting the photographer off the hook. Avedon says he "stepped aside" when a few of Washington DC's better-known personalities submitted to the shutter for a special issue of *Rolling Stone*. By removing all commentary except what the camera lens supplied, he created a disjunction between the fame that ordinarily masks people of renown and the unsparing picture they presented to his lens. These portraits were widely considered "brutal." They were so in the sense that they appeared pitiless, bereft of the photographer's presence.

The Western photographs implicate life itself. They do so because Avedon has put himself back in the picture; he has willed himself to bear witness. The people he found in the West have no fame in which to mask themselves, so the picture the camera presents is—one assumes—a close approximation of what could be called truth. Truth is itself a collaboration. Its meaning here is that something momentous appears to have happened at the click of the shutter. The subjects' frontal poses, the neutral backdrop, the lack of staging are no longer the chief focus; neutrality is merely the stage for a moment of recognition between the photographer and the person who stands before him. Avedon writes that he doesn't look through the lens but stands to one side, nearly touching his guest: "There is nothing between us except what happens as we observe one another during the making of the portrait. This exchange involves manipulations, submissions. Assumptions are reached and acted on that could seldom be made with impunity in ordinary life."

Except that such assumptions are made all the time; they constitute the way we know each other. The moment of recognition is a meeting point between two people—a moment in which the universe of each person's consciousness is briefly glimpsed as though through a moving shutter. The photographer, opening himself to that "click" of recognition, absolving the camera of its easier trickster mechanisms, becomes the vehicle for an experience of mutuality. The photographer bears witness because he is part of what he is witnessing. Hence Avedon says of the Western pictures that they are self-portraits. They are, but they are not portraits of himself; they are portraits of the moment of recognition.

Avedon says, "Though I'm not a writer, I try to think like one." What he means, one assumes, is that he has set about constructing a world much as a novelist would have done: one thinks of Faulkner's South, for instance, a territory of the mind that was first a territory experienced. Because this world *feels* real, you think you can read Avedon's Westerners like the proverbial book. So vivid is this world that your own memories become confused with what you imagine. I feel as a Westerner that I know every detail of their lives, down to the heat and dust of a one-horse ranch town on a summer afternoon with nowhere to go but back to work.

> *His quietest photos sear the mind*

This is journalism in its original sense: to keep a "journal," or day book, of observation and commentary. To pay heed. Traveling among people who are hard-used, Avedon has recognized in these lives the hard private facts of his own life, and of all lives. "I wasn't sure I could photograph what I hadn't experienced," he observes. "What do I know about being a coal miner or a trucker? But when you sit over a beer with someone, you have everything in common."

Avedon's West is trapped, quietly desperate, clouded, and sometimes eclipsed by pain. It's a place of honky-tonk anguish, where lives are eked out at jobs that support the rest of us in the good life: digging our coal, raising and butchering our cattle, drilling for oil. The men are literally up to their eyebrows in the by-products of their labors: coal dust, uranium ore, crude oil, slaughterhouse slime. The women are less physically ill-used but more crushed emotionally, like Beverly Jane Frazier, truck driver, a ruggedly pretty woman with a slanting scar across her bare midriff and a saddened, distracted gaze.

At any time in the West it's easy to leave human settlement. The gas stations, Coke machines, laundromats, trailer parks are gone within a few miles, and the land takes precedence again. In the West, therefore, the tenuousness of human life on its hardscrabble planet is laid bare as it never is in cities. The West is a place that Easterners would like to forget about because it forces them out of solipsism. Westerners, on the other hand, feel they are in touch with an essential truth about scale and human existence. Whatever human rituals manage to survive alongside wilderness thus assume a certain bizarre, exotic cast. Near the Texas border, a factory worker on her birthday is given a pair of $20 bills by her company; and, if she's popular, her friends plaster her chest with singles.

Avedon's West is a place of barely suppressed violence. As in the short stories of Raymond Carver, a writer Avedon admires, violence is implicated in ordinary conversation. A pudgy, ominous, square-faced thirteen-year-old boy cradles his grandfather's gun; and you think of men on shooting sprees, like the quiet maniac who sprayed a California McDonald's with bullets. Yet, oddly, a more openly violent image—of a boy at the Sweetwater, Texas, rattlesnake roundup holding up a snake whose guts spill across his white apron like bloody beads—is not so ripe with corrosive, imploded anger. There is a distinction between violence of necessity—a Western commonplace—and violence of volition. The West has no more of the latter than does any place; the boy with the gun could be in training for the Ku Klux Klan or the Green Berets.

Avedon's West, primarily, is a place of confrontation with those things that bracket human existence: death, pain, loss, hopelessness. The most dramatic images, contrary to the rest of Avedon's career, are not usually the best. Some of the quietest sear the mind: pretty Debbie McClendon, a young carney wearing a dirty handmade down vest and a cotton tank top edged with lace, her wild blond hair contradicting the tight, sad mouth; James Lykins, oil field worker, with eyes that could pierce steel plate and dark chest hair on white skin below the deep, gritty tan of his neck, a man who could have held off Apaches in an earlier century.

These are people who are acted upon, who are not the determiners of their lives—like unemployed copper miner Roy Gustavson and his wife, Judy, a waitress, who could have stepped straight out of Raymond Carver's *What We Talk About When We Talk About Love*. Curiously, though, on your second or third time through the Avedon book, pain no longer presents itself with the same intensity. The people appear more ordinary; their ordinariness begins to constitute a kind of salvation. Some are on a downhill grade and can't pull out. The land has tested others and has found in them a flinty kind of courage the more significant because the pain is so inelegant. Tom Stroud, oil field worker, is so covered in mud that his skin is splotched like a Hiroshima victim's; but mud doesn't cover up his brazen vitality. He and a woman such as Patricia Wilde, a housekeeper from Kalispell, Montana, have (one thinks) come to terms with the absence of glamour or good times, the precariousness of happiness, and have made do without defeat.

Wilde's ordinary face is an extraordinary image. The windblown hair, the downturned mouth, the frank, unimpressed gaze, the buffalo-jacket casualness describe a life that rings true to a Westerner: the kind of woman who feeds the chickens, births the calf, and likes her life because it's what she's got; she doesn't expect to dance. That kind of strength rings as true as the life. ▽

anjelica huston

(Continued from page 676)

a beleaguered maiden in a heavy wig. She was not comfortable. Before the film came out, Ricki died in a car crash. Anjelica came to New York, understudying Ophelia in Tony Richardson's *Hamlet*. She stayed to model, and lived with a photographer, Bob Richardson. There was less occasion to be goofy, and less reason. She looked dramatic in the poses that suited her style then: skulking, lurking, striding, hunched over a table, a model of Van Dongen's or Picasso's in the blue period. She did not act.

In 1973, she broke up with Bob Richardson and moved to Los Angeles and met Jack Nicholson. She was twenty-two. That summer in Venice I found a story in *Newsweek* about Jack and there was a photograph of Anjelica in a bikini, captioned something like "Jack and Toots." She lived with Nicholson and lived his life, in his house on Mulholland Drive. The strong Huston constitution allowed her to keep up with that life. She was beautiful, but, in Hollywood terms, she was unclassifiable. The problem itself was class: the daughter of John Huston, the girl friend of Jack Nicholson ("Jack's Live-in Love," as the fan magazines put it)—these were titles of nobility, august and paralyzing.

Anjelica did not work, Anjelica was very good at simply being. "I am a lady of leisure," she would say, and it didn't sound defensive, although it was. It might perhaps be possible to start at the top if you conform to commercial expectations—but Anjelica looks too much like herself and too little like anyone else to fit into the bland parts that might have been offered. And she was in the Big House, with the adults, the costume now more a bikini and a pair of huaraches than a crinoline, but the conditions were not much different from those in Ireland.

She easily grew accustomed to Los Angeles, feeling that the style of California was familiar already, and not to be rejected. One day, in front of a used-clothing and bamboo-furniture shop on Melrose, Anjelica said: "This is the kind of stuff Dad brought over to Ireland—the coconut matting, and the Mexican tiles, and even the brass and iron bakery shelves are things I recognize. I was born here, my father's taste was made here, so was my mother's, so was your mother's; this is where we come from. It's not alien. Americans who try to pretend to English gentry make me uncomfortable." She still sounded a little English, but the clutter around her, instead of being languid Pre-Raphaelite artifacts, became chrome airplanes and cowboy calendars. She drove a Mercedes. Years passed, with trips and gardening and stays in Aspen and warm days and cool nights in L.A., where the rhythm comes not from the seasons but from day and night.

Five years ago, just before Anjelica turned twenty-nine, a car crashed head-on into hers. "I thought 'It's all over, and it hasn't even begun,' " she says now. The patrician nose that set her apart from bimbos was broken. She had it reset, but not altered.

Without separating from Jack Nicholson, she moved into her own house—a little house with a garden in front and *(Continued on page 750)*

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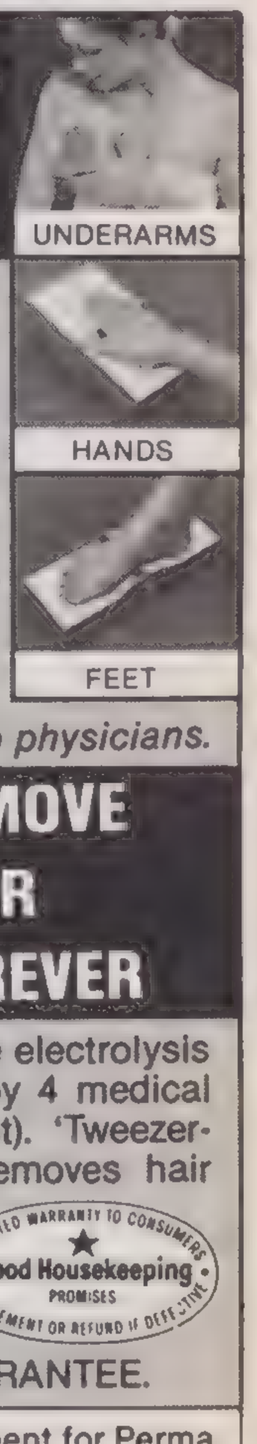

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anjelica huston

(Continued from page 749)

in back, a small pool, and a tall fence. Outsiders, who don't know about the Big House and the Little House in Ireland, saw this move as separation. It was Anjelica's move towards the making of her own feminine, orderly retreat. The house is pink and intimate, with objects of her mother's and rounded armchairs and thick draperies. In the four years she has been in her own house, everything she always was has come to life: Some things are startling, such as the Dustbuster in the kitchen—she had never cared much for the War On Dirt. Others are Anjelica from way back, the tiny vases that she replenishes every morning with flowers from her garden. A stucco pool, a recent construction, with a Virgin from Portobello Market, painted green, and goldfish named Ruby, Opal, Spot, Jade, and Pearl (deceased), could have been in Ireland.

With no one watching, she was able to take acting lessons. She played a wild animal tamer in *The Postman Always Rings Twice*, a tiny part in which she was able to be eccentric. She made a short film for HBO, playing "Emily" in William Faulkner's story "A Rose for Emily." She did humble things you cannot do when you live in the Big House: a couple of parts in *Laverne & Shirley*, small roles in adventure films. She played a sixty-year-old predatory Hong Kong lesbian in a rather overwrought two-hand play, in a basement in downtown L.A. From being on show and not working, she was working a great deal and not being seen.

Now, this is Anjelica. A woman who declares, arching an eyebrow, "If you want something to happen to you, paint your toenails," using Woolworth vocabulary to disguise feminine common sense of a rare acuity. A theoretically fragile young woman who is the one who always comes through in emergencies, and has spent more time taking care of those she loves than they have taking care of her. A comedian who can turn the most serious declaration into a howling absurdity that will keep you laughing for ten minutes. A serene and self-reliant woman, who does not tell your secrets, or hers.

Prizzi's Honor was a sort of background noise up until it was made. It took me a few months to figure out that Anjelica was going to be in it, and longer to understand that hers was a pivotal part. Anjelica talked about the possibility of playing the title role in *Tamara*, a play based on Tamara De Lempicka's liaison with D'Annunzio (which she did this winter in Los Angeles and may recreate in New York this month). But about *Prizzi's Honor*, or the challenge of working with her father again after sixteen years, or the test of working with Jack—nothing. Instead, physical details came into the conversation: she needed a Brooklyn accent, she needed clothes, and some tacky jewelry. The film was shot partly in New York, in Brooklyn. I didn't go on the set. Anjelica's working days were, to me, invisible.

I saw the film at the first screening. There was Anjelica, beautiful, regal and nasal, scheming her way to matrimony. I told a man I know about her performance. "She looks so amazing, and then she opens her mouth and this terrible Brooklyn accent comes out. . . ." "But she's not from Brooklyn," he said. "No, she's an actress," I answered. But within a week, I didn't have to say it to anyone anymore, because the film was out, and the critics were talking about an Oscar for Anjelica. ▽

porn vigilantes

(Continued from page 681)

Majority's antipathy toward feminism. And this *is* the same Moral Majority that now supports these feminists' proposed ordinance. Those sponsoring the ordinance also fail to recognize that if materials claimed to sexually disparage women in print or in pictures can be suppressed at the request of women who feel discriminated against, a similar prohibition against putting down other groups could be made on behalf of many minorities, such as blacks, Jews, Catholics, Italians, and so on. Rare is the article or picture or event with which no one has any quarrel.

A classic example of one group that wished to ban public speech and display by a minority group is the Skokie case, where the local authorities tried to ban a proposed march by American Nazis. The attempt failed. Much as we hate (and I certainly do) everything Nazism stands for, Nazis have the same constitutional rights as anyone else (even though they would immediately take away the rights of the rest of us if they ever came to power). Surely our democracy is strong enough to let Nazi ideas and ideals be repudiated in our free marketplace of thought.

Finally, if this kind of ordinance were to be upheld by the courts, there would be nothing to prevent members of a majority group that is not discriminated against from seeking to prohibit the dissemination of sex-related information that it felt reflected adversely on them. Research studies suggest that an element of homosexuality is present in most humans—a shocking statement to many, if not most, Americans. Should we—can we—suppress such "evil thoughts"?

In other words, if an ordinance such as the one declared unconstitutional by the Indianapolis Federal Court were sustained, the injury to our free society would be incalculable.

It is fortunate that, by and large, Americans favor freedom of speech and press, but many of us, and this seems to include the proponents of the ordinance, tend to forget, when something we dislike is involved, what this freedom really means. *It means freedom of expression for the ideas we hate*. The ideas that are acceptable to a majority do not ordinarily need constitutional protection—mostly it is minority views rejected by the majority that require constitutional guarantees, and many of those views are apt to consist of ideas most of us reject and even hate.

Freedom of expression has been called our "first freedom" not only because it is guaranteed by the First Amendment to the Constitution but because without it all other freedoms falter. Only if we can freely express ourselves on any and all issues, and especially call for changes in whatever direction we believe changes should be made, can we hope to accomplish all the other goals we strive for. The dictators of this world have always known that: their first official act has almost invariably been the suppression of speech and the press.

No one who has seen the reality of pornography is apt to be in favor of it, no matter how it's defined. But the way to cut down on the flow of such material is by education and discussion, and not by calling the government in to do our job for us, to act as a censor.

As a resolution for the year after 1984, we would do well to reiterate to all—but especially to those who want to except from the constitutional guarantees materials they hate—that democracy depends on our continuing to fight *against* censorship and *for* the rights of free speech and free press, even for those whose aim it is to deny or impair those freedoms.

violence against women

(Continued from page 679)

calls this the 'new magazine of contemporary man.' What it shows on its pages is either violence, women's bodies, or a fusion of both."

Films and videos may be more pernicious than other pornography because their violence is so lifelike. "There is considerable research that the more realistic the image, the greater its ability to influence people," Malamuth says. "The distinction between reality and fantasy becomes smaller." Malamuth believes that R-rated "slasher" films like *Friday the 13th* and *The Texas Chainsaw Massacre* are as violent as the so-called "snuff" films of the 1970s, in which women reportedly were murdered on camera. "These films fuse sex and violence in a very disturbing way," Malamuth says, citing the slick production values of the Hollywood films, which, compared with the crudeness of the "snuff" genre, make them seem more real.

The implications of this change in tenor are as troubling as the material itself, but explanations—aside from the catchall cry of misogyny—are elusive and tend to be speculative. Catharine MacKinnon, a University of Minnesota law professor who drafted a law that would enable women to sue pornographers for damages if they can prove that pornography has harmed them, writes, "More and more violence has become necessary to keep the progressively desensitized consumer aroused to the illusion that sex is (and he is) daring and dangerous." Malamuth agrees: "There's a need to break taboos to increase sales—people get satiated."

"Initially, I was interested in the feminist notion that rape is not really a deviant thing, that it is rooted in the society," Malamuth says. One of his early experiments used a series of questionnaires to measure men's "likelihood of raping." "When I didn't use the word 'rape,' " Malamuth says, "when I asked, 'How likely would you be to force a woman into sexual acts against her will if you knew you wouldn't be caught or punished?' 57 percent said there was some likelihood they would do so." When Malamuth used the word "rape," the percentage dropped to

35—still a daunting figure. Malamuth and others have repeated this study numerous times on thousands of men around the country and found the results to differ only slightly. In later studies, Malamuth found that men exposed to films in which physical abuse was shown sexually to arouse the victim were increasingly accepting of violence against women.

For a more complicated study, Malamuth exposed three groups of men to three kinds of material: violent pornography, nonviolent pornography that emphasized positive feelings of mutuality during sex and equal power relationships between men and women, and non-sexual illustrations—photographs of scenery from *National Geographic*, for instance. Afterward, the men were asked to participate in another study, this time a phony one involving ESP. Each man was assigned a female "partner," who was secretly in league with the researchers. After interviewing each other, the partners each filled out a questionnaire, supposedly to determine characteristics in common. The women had been instructed to write insulting comments, such as "It seems to me this person is kind of shallow," or "he's confused in his thinking," or "he's not a person I would want to date or be friends with." Each partner was then given the other's responses to read. Next, the men were divided into two groups. Both groups were told that if their partners failed to pick up the telepathic message, they could punish them by the ostensible delivery of electric shocks. Men in one group were told it was permissible to behave as aggressively toward the women as they wished. Those in the other group were given a warning designed to make them somewhat self-conscious about administering the shocks. The men inhibited by the warning showed no significant differences in aggression, regardless of the category of material they had been exposed to. Among the disinhibited group, those men who had been exposed to violent pornography were more willing to shock the women than were those who had been exposed to neutral material or non-violent pornography. Malamuth points out that this research indicates, among other things, that pornography that emphasizes positive feelings between men and women might reduce aggressive tendencies in men. Men who were exposed to such pornography were even less willing to shock their partners than were men exposed to neutral material.

According to Malamuth, the study also shows that although violent pornography may strengthen some men's aggressive tendencies, the actual expression of those tendencies may be deeply affected by "situational factors as well as *internal* variables—the background and psychological makeup of the persons exposed."

Internal variables encompass a man's own values. "We cannot predict who will commit a rape," Malamuth says, "but there are several factors that when combined seem to be very powerful indicators." Among those factors are a tendency to become sexually aroused by rape depictions or rape fantasies; a belief that male dominance is justified; general sex-role rigidity; acceptance of rape mythology; and hostility to women. Researchers have found, too, that a man for whom dominance is the prime motivation for sex (a desire to have power over someone rather than to feel *(Continued on page 752)*

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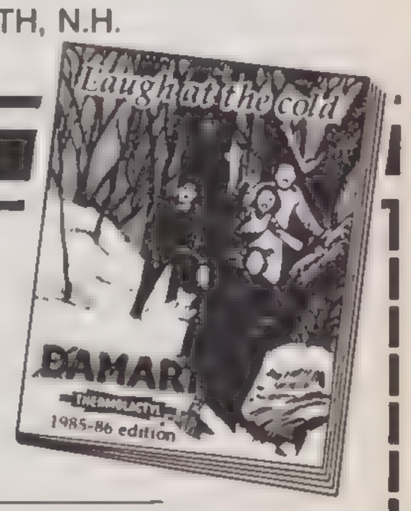

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violence against women

(Continued from page 751)

physical pleasure or to express love and affection) is at greater risk of becoming a rapist. Another factor is acceptance of violence against women. "Any factor alone seems to make a 5 or 10 percent difference in a man's likelihood to rape. A combination may make about a 40 percent difference," Malamuth says.

Research indicates that violent material in which women are attacked without being sexually assaulted takes its toll, too. Male sensitivity to a rape victim's plight was diminished after viewing a series of five R-rated "slasher" films in experiments by psychologists Dan Linz and Edward Donnerstein at the University of Wisconsin. Each film contained graphic violence against women. After a week of viewing these films, the men were shown a reenactment of a rape trial and asked to evaluate the rape victim. According to Donnerstein, "They saw less injury, more responsibility, and more worthlessness on the part of the victim in comparison with a control group that had not seen the five films."

What makes the new research compelling is the current level of violence against women in America. Although many of the statistics about violence against women are controversial, it is clear that, by any measure, a great deal of violence exists. The Los Angeles–based Women Against Violence Against Women, for example, believes women in that county suffer rape at the rate of one assault for every 2.2 women, although some observers believe this estimate to be exaggerated. The frequency of rape is particularly difficult to estimate: numbers vary depending on how many unreported rapes the statistician figures into the equations, and the ratio varies from three to ten for each reported one. The FBI recently stated that in America a woman is raped every six minutes.

The National Institute of Mental Health recently released a survey on the incidence of battery of women. According to NIMH-supported researchers, one in five women admitted to hospital emergency rooms is the victim of a beating from her spouse or boyfriend. One of the authors of the study reports that "Battering may be the single most common source of injury to women—more common than auto accidents, mugging, and rape combined."

Malamuth stresses that violent pornography's proven area of influence has been in reinforcing aggressive attitudes among men: actual violence is a result of a complicated set of interactions. "It appears that cultural factors create the potential in many men to commit violent acts. Certain aspects of an individual—having an anti-social personality, a difficult home background, or an inability to cope with certain types of stress—may take that potential and translate it into an actual act of violence," Malamuth says. "In a healthy culture, in which people are brought up with sex education and a lot of internal controls against violence, violent porn would not have the same influence as in a culture in which people have little information about sexuality." Malamuth adds that rapists often come from home backgrounds where sex is considered taboo. He points out that "A lot of people wind up getting their information about sex through pornography. Unfortunately, in pornography there are myths about women. People who have a lot of accurate information about sex will be less likely to be influenced. They have a better basis for seeing the myths."

Lawyers and feminist organizations are beginning to compile evidence that they believe links pornography and male violence irrefutably. Two years ago, in two days of testimony before the Minneapolis City Council for the ordinance drawn by feminist attorney MacKinnon with feminist author Andrea Dworkin, women described the ways in which pornography was used by their boyfriends, husbands, and by rapists as a kind of textbook of abuse against them. The ordinance resembles product-liability and sex-discrimination law in an attempt to sidestep First Amendment issues. "There's a massive amount of sexual abuse connected to pornography, most of it invisible," says MacKinnon, who was present at the Minneapolis hearings. "Women who have been exposed to it are silenced by their exposure—by just plain devalidation."

Anti-porn activists and feminists embrace the research emanating from universities. Yet, perhaps not surprisingly, there is a begrudging aspect to their embrace. "If people believed women, we wouldn't need to have all this research," suggests sociologist Pauline Bart.

fear of porn

(Continued from page 680)

the basis for social inequality. But our quest for the real sexuality is like a quest for something that doesn't exist. Perhaps it's a mistake to think that egalitarian sex means that every person does the same thing in equal amounts, as if equality could not encompass difference. Surely our vision of the future is not sex that's devoid of passion or juice.

If feminists were to apply a definition so stringent that the only cultural products available were egalitarian, most of Western culture would have to go in the trash bag. We would end up with the feminist version of Socialist Realist art.

What women are trying to do is redress the balance between sexual pleasure and danger and develop a way of looking at sex that admits both at the same time with all the contradiction.

AH: *Why is sex connected to power?*
CV: Many more psychoanalytically based theorists would argue that sexuality is intrinsically connected to power. Many believe that sexuality draws on infantile experience—being small and, in a certain sense, overpowered. The infant and the young child's fantasy is, in turn, of overpowering others. That this leaves residues in adult psychology is not the same as sexism.

For many people, what's erotic on the level of fantasy is not what they necessarily want to do in sex. In fact, many enjoy fantasizing about precisely what they would *not* want to do in sex. Some would argue that fantasy is a very good place to deal with what's frightening, to deal with what's risky, even to repair earlier psychological damage. The much-touted finding that women do have rape fantasies was initially used by opponents of the stop-rape movement to somehow legitimize rape, by confusing fantasy with reality. If you have a rape fantasy, it in *no* way means you want to be raped. In fantasy, you are in control, you imagine the actor, you're in charge; when you're tired of it, when it's unpleasant, you stop it.

AH: *Are women consumers of pornography?*
CV: The invention and dissemination of video is changing the porn market quite radically. People are moving away from the Times Square adult theater, where you bring your raincoat and where a woman wouldn't be caught dead, to porn that's seen more privately at home. Women are increasingly renting this stuff; and they're creating a new market. In the past few years, there have been a lot of new porn producers, some of whom are women. Porn films have typically been very male-authored: the women are gorgeous in a plastic way and the guys look like shlepps. Well, whose fantasy is that? Some of the porn produced by women has gorgeous men and ordinary-looking and plausible women.

AH: *How could ordinances restricting pornography damage women?*
CV: First of all, the proponents of the ordinance argue that their approach is novel, that it's not moralistic, that it's not obscenity-based, that it's feminist. It asserts that pornography is a kind of discrimination against women. Feminist opponents (among whom I count myself) point out that it's actually a very old approach because it reasserts that women are sexually different from men and in need of special protection. Yet special protection inadvertently reinforces the ways in which women are legally and socially said to be different from men.

The ordinance's definition of pornography is extremely vague. The push to restrict material is very mistaken in this political climate: any ordinance is going to be used primarily by right-wing groups against women. A great deal of writing and art and films produced by women will be prosecutable under these laws. Proponents argue that this ordinance would empower women to object to, to bring suit against, to have injunctions brought against sexually offensive material. Yet those who interpret what falls under the definition of the law are going to be local officials, usually male conservative court judges who do not view these things the way feminists do. For that reason, and given the state's general track record on matters of sex, many feminists think the net effect will be negative.

Finally, pornography is not uniform, even though we use the word as if it were. It's very diverse. There are different markets. There are different producers. There are different audiences. Porn is not uniformly about sexism. A lot of heterosexual porn may be sexist, but so are other available things in the culture. Why are we targeting pornography in particular? What makes sex so special? The anti-porn approach privileges sex as the cause of women's oppression, which I think is wrong and misguided. ▽

meta-medicine show

(Continued from page 721)

laboratories purport to seek out the client's food sensitivities is the so-called cytotoxic test, which has roots in legitimate microbiology. A virus, chemical compound, or living parasite that kills cells growing in test tubes is termed "cytotoxic." Here is a description of a patient's testing by one New York City cytotoxic-screener: a small blood sample was exposed to hundreds of food extracts; by this method, the foods can "quickly and efficiently be tested for their allergy potential." The foods thus singled out were ones the patient ate every day—corn, yeast, certain vegetables and fish. The doctor said they "were actually killing her white blood cells . . . ."

Scientists who have only recently ascertained how the virus that causes Acquired Immune Deficiency Syndrome (AIDS) does its work have been trying to grow white blood cells in the laboratory for several years. They have found this difficult; the cells can easily die off from lack of certain vital nutrients or from contaminants. Yet, the cytotoxic screeners profess not only to culture such cells but to be able to tell when they are being killed by added food elements! (The San Diego company I visited will check your immune cells in the presence of no fewer than ninety-three foods and tell you which to avoid, for $350.) In fact, the presence of unwanted intruders in the body is generally a signal for the proliferation, not the death, of the white blood cells which protect us by making antibodies that summon scavenger cells to the rescue.

The first cytotoxic operation to feel the legal sting has been Tannare International Corp., which, with the supervision of Roger Palmieri, M.D., runs Bio Health Centers in Costa Mesa, California. The suit against Bio Health was brought by the attorney general of New York after the firm placed advertisements in Albany and Buffalo newspapers soliciting blood samples for food testing at a price of $350. Among ailments Bio Health represented would be "cured or alleviated" by avoiding "allergenic" nutrients were high blood pressure and sinus trouble.

The New York agents could go after out-of-state Bio Health under a law forbidding the *collection*, storage, or processing of blood without a laboratory permit from the New York State Department of Health. But the attorney general's men went further. They shipped a sample of cow's blood to California and got back a report saying that the "patient" was allergic to twenty-two different substances including milk, cottage cheese, and yogurt! Following New York's successful prosecution, California authorities have brought a multimillion dollar suit against Bio Health.

The states and the federal government have an easier time instituting court action when the quacks specify a treatment for a particular disease, as witness the indictment in the 1960s of a respected Illinois medical educator, Andrew Ivy, M.D., for promoting and administering a compound known as krebiozen, derived from horse blood and claimed to control cancer. The case of krebiozen dragged on for years in the courts, with the eventual acquittal of Dr. Ivy but the banning of *(Continued on page 754)*

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meta-medicine show

(Continued from page 753)

krebiozen. It took longer still to put the quietus to the cancer "cure" laetrile a dozen years later. Though some Americans still journey south of the border to be treated with the cyanide-rich extract from peach pits, the death of actor Steve McQueen from lung cancer after his laetrile treatment in Mexico several years ago seems to have dampened enthusiasm for the substance. Earlier, the pressure of laetrile enthusiasts was such that NYC's prestigious Memorial Sloan-Kettering Cancer Center felt obliged to run trials of laetrile against some established grafted tumor cell lines in animals and later clinical human trials. Its scientists were unable to demonstrate any significant anti-tumor activity. But for victims of inoperable cancer the temptation to try anything remains strong . . . as does the temptation of unscrupulous practitioners to take advantage of that state of mind.

Sometimes legitimate researchers, frustrated by their inability to attract financial support, turn to unorthodox methods. Such has been the case with Frank Friedman, Ph.D., and Lawrence Burton, Ph.D. The pair began their cancer research with a legitimate hospital in Manhattan, but when their reports were greeted with skepticism and worse by their peers, they sought private funding and opened their own laboratory in Lake Success on Long Island. At one point, in 1974, they invited a medical writer to their lab, and he watched in amazement as a mammary tumor in a special, inbred mouse melted away in a matter of hours after the animal was injected with an "immune factor" that Burton and Friedman claimed to have extracted from the blood of both humans and mice. But Burton and Friedman were unwilling either to perform tests for toxicity of their factor or to attempt cures of tumors in other animals, both of which would have been required by the U.S. Food and Drug Administration (FDA) before human trials could begin. That would have taken too much time, Burton told an interviewer in 1974.

Burton and Friedman complained that the "cancer establishment" was being unfair to their labors. Not choosing to repeat the legal hassles that had accompanied the krebiozen contretemps and in which laetrile advocates were still embroiled, the pair moved their laboratory to the Bahama Islands, out of the jurisdiction of the FDA. When one hears the claim that the powers that be in cancer research aren't playing fair with the developers of unorthodox treatments, it's healthy to bear in mind that "cancer establishment" executives and scientists and their families are not immune to the dreaded disease and these people would hardly leave a promising avenue toward cure unexplored, if only for selfish personal reasons.

But despite the profitability of cancer "cures," most quacks prefer the more common, chronic diseases as targets for their wares. The patients are more tolerant of lack of success and the courts and juries more reluctant to make awards for failure to remove excess weight, abolish headaches, or ease arthritic pain.

The best of all possible worlds for the practitioner who has gone outside the fold is the ailment that has resulted from somebody else's ministrations. He can then blame doctors "less sophisticated" than he. Such an opportunity has been provided by the use of broad-range antibiotics to treat infections. Normally given by mouth, the antimicrobial medication virtually clears the intestines of bacteria susceptible to them. In the ultra-competitive world of microorganisms this removal of a population normally inhabiting the gut leaves an ecological niche that other parasites are often quick to fill. Chief among these opportunists are the yeasts and fungi, notably one known as Candida albicans.

Not only can these parasites of the plant family colonize the intestines to produce severe diarrheas, but they can also afflict the mouth and the vagina—their most common site of colonization. A recent report in the doctors' publication *Medical Tribune* held that twenty million cases of what is termed monilial vaginitis (yeast infections) are diagnosed in the U.S. every year. Into this lush valley of proliferating organisms charged an elderly Tennessee pediatrician named William G. Crook, M.D., with a book entitled *The Yeast Connection*, privately published by him and now in its fifth printing.

Profits from cancer "cures," diet claims

Perhaps Dr. Crook wrote the material on his book jacket or perhaps he hired someone else to write it, but the claims for yeast-caused illnesses cover a lot of ground: "Problems in people of all ages and both sexes, including fatigue, headache, digestive problems and joint pains. Mental function . . . premenstrual tension, recurrent bladder problems, and loss of sexual interest . . . prostatitis and impotence . . . hyperactivity [in children] . . . erratic behavior, underachievement and substance abuse [in teen-agers] . . . The favorable response of patients . . . including multiple sclerosis, chronic hives, psoriasis, lupus, arthritis, hypoglycemia, and schizophrenia."

The book suggests as treatment for these myriad problems a diet low in starches and carbohydrates, daily doses of a prescription anti-fungal drug, nystatin, and judicious use of dietary additives including linseed oil. The drug, whose anti-fungal action is confined to the intestines, has long been known to doctors as an effective agent for use against yeast infections but one that requires careful handling.

Clearly it is impossible to summarize a book in so few words, but just as clearly *The Yeast Connection* presents the typically oversimplified view of disease not shared by many conscientious physicians. The latter recognize the complexity of the illnesses caused by our microscopic competitors on this planet.

For example, Charles Davis, M.D., professor of pathology at the University of California, San Diego, doesn't believe that dietary restrictions will be of any help in ridding body tissues of yeasts. Says Dr. Davis, who is also head of diagnostic microbiology at the medical school, "You won't deprive the yeasts of nourishment that way in patients with normal sugar metabolism. There isn't that much in the tissues except in diabetics where sugars spill over from the bloodstream. And, after all, there is plenty of sugar in the mouths of most normal Americans, as you can see from the incidence of dental caries; but instances of thrush, yeast overgrowth in the mouth, are very rare in this country in healthy adults." Dr. Davis went on to say that with the exception of vaginitis, monilial infections are mostly confined to patients taking antibiotics for extended periods, to diabetics, or to those whose immune systems are defective.

Martin Weisberg, M.D., assistant professor of obstetrics, gynecology, and psychiatry at Jefferson Medical College, Philadelphia, writing on the subject of vaginal moniliasis has said that the question of yeasts and their sugar nourishment is related to the acidity or alkalinity of their site. The vagina is normally acidic, and very few pathogens can survive there. This acid state is created by lactobacilli, part of the normal vaginal flora, which convert sugar (glycogen) in the vaginal cells to lactic acid. If lactobacilli go down, or glycogen goes up, pathogens can flourish. Hormonal changes such as those caused by pregnancy or estrogen medications (for menopausal symptoms or in birth control pills) increase the amount of glycogen in the vaginal cells. As a result, women with these altered hormonal states are at increased risk for yeast infections. Dr. Weisberg also points out that women who attempt to adjust their vaginal population in favor of the lactobacilli by eating yogurt end up by adding a sugar (lactose) to their diet, which sometimes exacerbates the problem.

Why is it that state health departments and the FDA can train their guns on some purveyors of medical misinformation but not on others? Congress wrote laws to protect the public against mislabeling of foods and drugs and extended them to apply to advertising. (Recently the FDA has extended the protection to press handouts issued by pharmaceutical companies offering news about their drugs.) But statements made on electronic talk shows, brochures that don't actually name a product, and books like that of Dr. Crook are exempt from legal action under the constitutional amendment guaranteeing freedom of speech. The public has no protection against claims made in those forms without any direct pitch for a commercial product. Aside from Dr. Barrett's crusades (including an excellent book, *The Health Robbers,* Stickley) and occasional forays by the American Medical Association, the health professions have not proven eager to tangle with their peers.

Weight loss products have also been virtually ignored by health authorities except when illness can be attributed to their use. The current target of three California agencies is a product called Herbalife, said by its advertising and by an estimated seven hundred thousand distributors in the U.S., Canada, Australia, and Great Britain to promote weight loss and "to aid digestion, cleanse the 'system,' increase oxygen supply, and control menstrual symptoms in women and muscle cramps in men." Following in the footsteps of low-calorie powders such as Metrecal and The Cambridge Diet, Herbalife pushes further afield. Its "Slim and Trim" formula is promoted for use with eight other nostrums rich in purgatives, diuretics, caffeine, and herbs.

The FDA demanded changes in Herbalife's claims in 1982 but obtained only minimal compliance. A spokesman for the California health department says that the case there, involving claims for therapy of dozens of diseases, is still in the pretrial phase. In the meantime, the Herbalife bandwagon rolls on.

While quacks are battening on Americans' penchant for a slim, youthful figure, the health magazines have embraced our mania for exercise, warning of all sorts of special vitamin and mineral needs to replace vital nutrients lost in jogging or marathon running. Nonsense, says Ellington Darden, Ph.D., who supervises athletic research for Nautilus Sports/Medical Industries. Darden relates that for a decade he crammed in vitamins, wheat germ, garlic, and kelp tablets and eschewed white bread, sweets, and carbonated drinks, convinced that he was pushing out his frontiers of endurance and gaining muscle strength. Then he went on to graduate school at Florida State University, attended lectures by bona fide nutritionists, and began to record both his intake of nutrients and their excretion. His high-protein diet, Darden discovered, simply enriched his urine (and put an added burden on his kidneys) when he exceeded the recommended daily allowance. The same was true, he found, for the minerals and costly B-6 and B-12 he was ingesting daily. Eventually Darden, who has written a book on fitness, concluded that "All necessary nutrients (for the amateur athlete) are easily obtained from a sensible diet of ordinary foods," something responsible nutritionists have been telling us for years. ▽

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fashion information

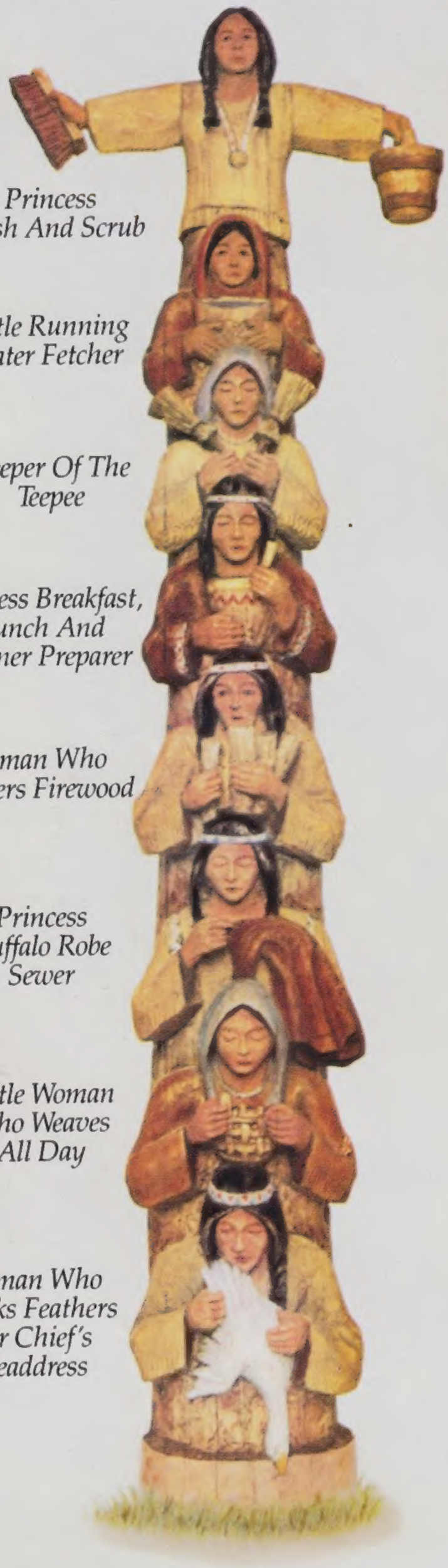
Page 54: Hat at Bergdorf Goodman; L.S. Ayres. Earrings at Artwear, NYC; Jere Scott at Stanley Korshak, Chicago; Miriam Rubins Rodeo Collection, Beverly Hills CA. **252:** Top photo: Earrings by Isaac Manevitz for Ben-Amun. Henri Bendel. **264:** Hair by Valentin for Jean Louis David, makeup by François Nars. Christian Dior sunglasses at Eyelab, NY; NJ; Florida; Chicago. **272:** Earrings, Robin Krauss for KRT Accessories. Gloves, Portolano Products. **348:** Large photo, Barry Kieselstein-Cord ring. **564:** Hair, Patrick Swan; makeup, Andrea Paoletti for Puccio & Franco. **581:** Hair, Patrick Swan; makeup, Andrea Paoletti for Puccio & Franco. **612-613:** Earrings, Gloria Lomas. Artwear, NYC. Bracelet, Patrick Retif. Loretta's, Plainview NY. Gloves, see information page 618. Stockings, Flash Legs for Stilnovo. Bamberger's, Paramus and Livingston NJ; Shillito Rikes, Cincinnati OH. **614:** Model right: Earrings, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Ice, Los Angeles. **616:** Fabric by Baboin. Earrings, Martha Sturdy, Canada. Saks Fifth Avenue, NYC; Sheila's, Baltimore MD; Glitz, Los Angeles. Belt, with outfit. Bag, Kleinberg Sherrill. Neiman-Marcus. Stockings, Flash Legs for Stilnovo. Macy's, Herald Square. **617:** Belt, with outfit. Bag, Carlos Falchi. Neiman-Marcus; Carlos Falchi at The Remington, Houston. Fogal Legwear of Switzerland, NYC. Yves Saint Laurent Footwear. Bloomingdale's; Mr. Jay, Millburn NJ; Saint Laurent Rive Gauche Boutiques, Manhasset NY; Palm Beach. **618:** Earrings, John Iverson. Artwear, NYC. Bracelets, Brett Lewis. Gloves, Aris/Isotoner. Lord & Taylor. **619:** Earrings, Brett Lewis. Bloomingdale's; Ultimo, Chicago. Bracelet, Patrick Retif. **620-621:** Earrings, Isaac Manevitz for Ben-Amun. Altman's; Snooty Hooty, Atlanta. Bracelet, Isabel Canovas Boutique, NYC. **622:** Hat, $400. To order at Saks Fifth Avenue; Neiman-Marcus. Dress by Carolina Herrera. Earrings and bracelet, Roxanne Assoulin. Bloomingdale's; Marion Wagner, Los Angeles. **623:** Mary McFadden dress with polyester skirt also to order at Hattie. Earrings, Eric Rhein. Artwear, NYC; Cattlebone, Pasadena CA. Tuxedo, Paul Stuart, NYC. **624:** Earrings, Roxanne Assoulin. Gloves, Naomi Misle. Bergdorf Goodman. **625:** Silk velvet and gunmetal lace dress also to order at Colitti, Millburn NJ; I. Magnin. Earrings, Kenneth Jay Lane. Saks Fifth Avenue. Hat, OMO Norma Kamali Private Collection. Glove on wall, Cornelia James for Pleasant Pheasant. **626:** Dress also to order at Sara Fredericks, Boston; Swansons on the Plaza; Colbert's, Amarillo TX. Silk taffeta capelet, Carolina Herrera. $540. To order at Saks Fifth Avenue. Earrings, Steven Rosen. Bloomingdale's Cul-de-Sac. Gloves, Cornelia James for Pleasant Pheasant. Holt Renfrew of Canada. **627:** Tuxedo, Paul Stuart, NYC. **628:** Wool/nylon top attached to cotton organza skirt. Earrings and bracelet, Richard Minadeo. Detail, NYC; Ultimo, Chicago; Susan of Burlingame, CA. Fogal Legwear of Switzerland, NYC. Shoes, Garolini. Saks Fifth Avenue, NYC. **629:** Dress also at Linda Dresner, Troy MI; Giorgio, Beverly Hills; Maxfield, Los Angeles. Fur, $2950. Bergdorf Goodman; Neiman-Marcus. **630:** Dress, $1400. Saks Fifth Avenue. Earrings, Roy A. Heyman. Artwear, NYC; Helen Drutt Gallery, Philadelphia; The Carol Hooverman Gallery, Birmingham MI. Scarf, Douglas Ferguson. Artwear, NYC; Body Sculpture, Boston; Maxfield, Los Angeles. **631:** Silk/wool/velvet dress. Fabric by Bianchini. Earrings, Sunny Chapman Jewelry. Henri Bendel. Bracelet, Eric Beamon. Bloomingdale's Cul-de-Sac. **632:** Polyester pants. Earrings, Victor Carranza. Ruth Kishline's Country Clothes, Evansville IN. Rings, Delettré. **633.** Stone cuff, Isabel Canovas Boutique, NYC. Chain bracelets, Laura Vogel. Thirty-Five West, Cedarhurst NY; Pick Wick Fashions, Sherman Oaks CA. Shoes, see info. page 617. **634:** Outfit also at Garfinckel's; Caché, Bal Harbour and Fort Lauderdale. Earrings, Lena Shirai. Patricia Field, NYC. Bracelets, Laura Vogel. Gindi, NYC; Papermoon, Marblehead MA; Tobacco Road, Southfield MI. **635:** Outfit also at I. Magnin. Earrings, Kenneth Jay Lane. Bag, Judith Leiber. Neiman-Marcus; Amen Wardy, Newport Beach CA; I. Magnin. Gloves, Geoffrey Beene. **636:** Sunglasses, Alain Mikli. Cohens Fashion Optical, NY; NJ; Jazzy Eyes, Davie FL; Paris Optique, Los Angeles. Earrings, Maripolitan. Reminiscence, NYC; Fiorucci, Beverly Hills. Bracelets, Martha Sturdy, Canada. Henri Bendel; Charles Sumner, Boston; Glitz, Los Angeles. Bag, Prada. To order at Bergdorf Goodman. **638:** Earrings and gloves, Saint Laurent Rive Gauche. Belt with dress. Bag, Roger Vivier Salon, NYC. Leg Looks by Burlington. Yves Saint Laurent Footwear. Delman at Bergdorf Goodman; I. Magnin. **639:** Turnout also at Jimmy's, Brooklyn NY; Maxfield, Los Angeles. Skirt at Nan Duskin. Earrings and bracelet, Roy A. Heymann. Artwear, NYC; Helen Drutt Gallery, Philadelphia. Shoes, Sasso by Unisa. **640:** Silk velvet jacket. Turnout also at Nan Duskin. To order at Rich's. Earrings, Deanna Hamro. Bloomingdale's, Moda Sport Encore, Beverly Hills. Ring, M&J Savitt. Bracelets, Steven Rosen. Shoes, Garolini. Lord & Taylor. **641:** Earrings, Brett Lewis. Bloomingdale's Cul-de-Sac; Ultimo, Chicago. Bag, Judith Leiber. Bergdorf Goodman. Leg Looks by Burlington. Anne Klein Footwear for Schwartz & Benjamin. Delman at Bergdorf Goodman; Neiman-Marcus. **642:** Viscose/ silk dress. Turnout also at Neusteters, Denver. To order at Liberty House of Hawaii. Earrings, Valentino Night. Ring, M&J Savitt. **643:** Viscose/silk dress. Turnout also at Jacobson's, Michigan and Ohio. Ring, M&J Savitt. Bracelet, Patrick Retif. Loretta's, Plainview NY. Yves Saint Laurent Footwear. **644:** Turnout also at Nan Duskin. Earrings, Jane Bohan. J. Antonio, NYC. Jere Scott at Stanley Korshak, Chicago. Gloves, Cornelia James for Pleasant Pheasant. Holt Renfrew of Canada. Stockings, Flash Legs for Stilnovo. Altman's; Robinson's, California. Yves Saint Laurent Footwear. **645:** Silk panne velvet dress also at Sara Fredericks, Boston. Earrings, Jay Feinberg. Saks Fifth Avenue, NYC; Ultimo, Chicago. Bracelets, Tess Designs. Martha. Steinway Piano. **646:** Sunglasses, Ray Ban Olympian I by Bausch & Lomb. Gloves, Sachiko for La Crasia. Bergdorf Goodman. Leg Looks by Burlington. Shoes, Calvin Klein Classifications. Neiman-Marcus; Robinson's, California. Makeup case, Bottega Veneta, NYC, Stamford CT, Beverly Hills. **647:** Earrings, M.E. Stewart. Plain bangle, Roxanne Assoulin. Brocade bangle, Steven Rosen. Leg Looks by Burlington. Shoes, Charles Jourdan, Trump Tower, NYC. **648:** Earrings and bracelet, model's right arm, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac. Bracelet, model's left arm, Diva Fantasy Designs. Handle With Care, Chicago. Bag, Kleinberg Sherrill. Nan Duskin; Neiman-Marcus. To order at Henri Bendel. Norma Kamali Hosiery. Anne Klein Footwear for Schwartz & Benjamin. Delman at Bergdorf Goodman; Neiman-Marcus. Luggage, Bottega Veneta, NYC; Stamford CT; Beverly Hills. **649:** Ralph Lauren sweater. Michael Kors skirt. Earrings, Brett Lewis. Necklace, Varlas. Bracelets, Laura Vogel. For stores, see information page 634. Gloves, La Crasia. Stockings, Leg Looks by Burlington. Macy's; Yves Saint Laurent Footwear. Saint Laurent Rive Gauche Boutique Femme, NYC. Luggage, Bottega Veneta, Madison Avenue, NYC; Stamford CT; Beverly Hills. Duffle bag, Bob Lee for Hunting World. **650:** Gloves, Carlos Falchi at The Remington, Houston. Flash Legs for Stilnovo. Altman's; Robinson's, California. Boots, Roger Vivier Salon, NYC. **651:** *(Continued on page 756)*

fashion information

(Continued from page 755)

Glasses, Alain Mikli. Gruen Optika, NYC; Eyelab, NY, NJ, Chicago and Florida; Optical Fashion Center, Beverly Hills and Los Angeles. Belt comes with coat. Gloves, Sachiko for La Crasia. Tights, Danskin. Altman's; The Broadway, Los Angeles. Yves Saint Laurent Footwear. Bloomingdale's. **652:** Dress, Bill Blass. Earrings, Jody Morlock. Detail, NYC; Aero, Philadelphia. Bracelet, Martha Sturdy, Canada. Saks Fifth Avenue, NYC. Stockings, Geoffrey Beene for Bonnie Doon. Yves Saint Laurent Footwear. **653:** Scarf, Bucol. Bergdorf Goodman. Bag, Roger Vivier Salon, NYC. Glasses, Leonard of Paris. Cohens Fashion Optical, NY and FL. Neiman-Marcus. Stockings, Hanes Coloralls. Altman's; The Broadway, Los Angeles. Shoes, Andrea Pfister. Delman at Bergdorf Goodman; Loretta Blum, Dallas; Amen Wardy, Newport Beach CA. **654:** Turnout also at Alexander Beegle, Virginia Beach VA. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's. Bag and belt, Carlos Falchi. Bag at Bloomingdale's. Belt at Carlos Falchi at The Remington, Houston. Boots, Maud Frizon, NYC and Bal Harbour. **655:** Turnout also at Lazarus, Columbus OH; Swansons on the Plaza. Bracelets, Patricia Locke Designer Collection. Jaded, NYC. Belt, Barry Kieselstein-Cord. **656:** Top and pants also at Lazarus, Columbus OH. Earrings and bracelets, Isaac Manevitz for Ben-Amun. Henri Bendel; Knit Wit, Philadelphia; Snooty Hooty, Atlanta. Belt, Barry Kieselstein-Cord. Bergdorf Goodman; Neiman-Marcus. **657:** Turnout also at Hudson's; Dayton's; The Denver, Denver CO. Skirt and top at ZCMI, Salt Lake City UT. Earrings, Isaac Manevitz for Ben-Amun. Altman's; Snooty Hooty, Atlanta; Nordstrom, Northern California. Belt, Calvin Klein. Altman's; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Nordstrom, San Diego and Northern California. Bracelets, Stephen Dweck Moderne. Henri Bendel; Summerford, San Francisco. Calvin Klein Hosiery. Shoes, Calvin Klein Collection. **658:** Earrings, Isaac Manevitz for Ben-Amun. Belt, Polo/Ralph Lauren Leathergoods. The Polo Ralph Lauren Shop, Short Hills NJ. Gloves, Portolano Products. Bracelet, Coro Jewelry. Ralph Lauren Footwear. Bloomingdale's. **659:** Earrings, Les Bernard. Bonwit Teller. Gloves, Carlos Falchi. Macy's, Herald Square and Dallas; Jere Scott at Stanley Korshak, Chicago. Ralph Lauren Footwear. Delman at Bergdorf Goodman. **660:** Earrings, Robert Originals. Bracelet, model's right arm: Richard A. Serbin. Saks Fifth Avenue, NYC. Model's left arm: Whiting and Davis. Gloves, Sachiko for La Crasia. Boots, Susan Bennis/Warren Edwards, NYC. Man's turtleneck, Burberry. Glasses, Persol for Private Eyes. Henri Bendel. **661:** Man's turtleneck, Burberry. Glasses, Persol for Private Eyes. Henri Bendel. **662:** Coat also at The Gazebo, Dallas. Glasses, Optical Affairs. Earrings, Marti Heil for Fables. Linda Dresner, NYC and Troy MI; Ultimo, Chicago. Necklace, Debra Fine Yohai. Henri Bendel. Boots, Susan Bennis/Warren Edwards, NYC. Man's turtleneck, Burberry. Glasses, Persol for Private Eyes. Henri Bendel. **663:** Earrings, Pellini Bijoux. Bloomingdale's. Model's left arm: bracelet, Riviera. Mishon Mishon, NYC. Right arm, Isaac Manevitz for Ben-Amun. Gloves, Nite Lites by Aris Isotoner. Bloomingdale's. Man's turtleneck, Burberry. Glasses, Persol for Private Eyes. Henri Bendel. **684:** Left to right: Donna Karan wool crepe jersey turtleneck (fabric, Sarti); wool jersey skirt (fabric, Jasco); wool coat. Late September at Saks Fifth Avenue; Nan Duskin; Kaufmann's; Saks-Jandel; Caché, Miami; Hattie, Palm Beach FL; Scottsdale AZ; Tootsies, Houston; I. Magnin. Turtleneck and coat at Lazarus, Columbus OH. . . . Jacqueline de Ribes wool coat and pants, silk chiffon top. Martha, Palm Beach and Bal Harbour; Sandy Austin, Lafayette LA; Neiman-Marcus; Amen Wardy, Newport Beach CA. To order at Saks Fifth Avenue. Boa, Ben Kahn Furs, NYC. . . . Jackie Rogers wool jersey dress (Agnona fabric). Late Sept. Sara Fredericks, Boston; L.S. Ayres. To order at Barneys New York. **685:** Carolina Herrera silk velvet outfit. Elizabeth Arden Salons; Sara Fredericks, Boston; Stanley Korshak, Chicago; Lou Lattimore, Dallas. . . . Gloria Sachs. Turnout, mid-Oct.at Bergdorf Goodman; John Wanamaker; Kaufmann's; I. Magnin. . . . Mary McFadden polyester dress late Oct. at Martha; Sara Fredericks, Boston; Henry Harris, Cincinnati OH; Hattie; Beth Denius, Austin TX; Leonard, Houston; I. Magnin. **686:** Left to right: Donna Karan New York wool broadcloth blazer and pants. Wool crepe jersey skirt. Wool crepe bodysuit. Turnout late Sept. at Bergdorf Goodman; B. Forman; Rich's; Burdines, Mayfair FL; Frost Bros.; I. Magnin. Blazer, top, pants at Added Touch, Pittsburgh. Earrings and necklace, Robert Lee Morris for Donna Karan. Artwear, NYC. . . . . Carolina Herrera wool pantsuit and silk blouse. To order at Saks Fifth Avenue, NYC; Nan Duskin; Jane Simon at Gus Mayer, Birmingham AL; Montaldo's, St. Louis MO and Denver; Balliet's; Lou Lattimore, Dallas. Natural Russian sable fur. To order from the Revillon Collection at Saks Fifth Avenue. Hat by David. Henri Bendel; Neiman-Marcus. . . . Jacqueline de Ribes silk mousseline dress. Bergdorf Goodman; Hirshleifer's, Forest Hills and Manhasset NY; Colitti, Millburn NJ; Sara Fredericks, Boston; The Twenty-Four Collection, Miami; Sandy Austin, Lafayette LA; I. Magnin. **687:** Left to right: Gloria Sachs wool challis quilted coat. Late Sept. at Lord & Taylor; Kaufmann's; Higbee's; L.S. Ayres; Balliet's; I. Magnin. Hat, Bisang Fourrures for The Tepper Collection. . . . Mary McFadden polyester dress. Late Oct. at Saks Fifth Avenue; Richmond Place, Tyler TX; Szor-Diener Esther Wolf, Houston TX. . . . Jackie Rogers wool jersey dress late Sept.at Saks Fifth Avenue, NYC; L.S. Ayres. Fur muff, private collection, Norma Kamali. Gloves, Naomi Misle. **688:** Turnout also at Montaldo's. Earrings and bracelets, Eric Rhein. Model's right arm: Artwear, NYC; Cattlebone, Pasadena CA. Bracelet on model's left arm: Artwear, NYC; Ultimo, Chicago. Leg Looks by Burlington. Macy's. Shoes, Joan & David Couture. Ann Taylor, NYC and Beverly Hills. Manicure, Elisabeth Drabinski. **689:** Earrings, Mary Frost. Jaded, NYC; Macy's, San Francisco. Manicure, Elisabeth Drabinski. **691:** Earrings, Robert Lee Morris. Artwear, NYC. Gloves, Portolano Products. **692:** Earrings and bracelets, Tanis Kmetyk. Mishon Mishon, NYC; Nordstrom, Northern CA. Scarf, Saldarini. Gloves, Portolano Products. Bloomingdale's. **693:** Rayon velvet outfit. Earrings, Jay Feinberg. Bloomingdale's; Nan Duskin; Ruth Shaw, Baltimore MD; I. Magnin. Bracelet, Patrick Retif. Loretta's, Plainview NY. Scarf, Douglas Ferguson. Artwear, NYC; Body Sculpture, Boston; Maxfield, Los Angeles. **694:** Silk jacket. Glasses, IDC for Optical Affairs. 10/10 Optics NYC; Eye to Eye Boutique, Laguna Beach CA. Gloves, Bloomingdale's. **695:** Bag, $400. Red turtleneck, Malo U.S.A. Earrings, Michele Leight. Gloves, Bloomingdale's. **696-697:** Sweater, $400. Giorgio Armani Boutique, NYC. Earrings at Bergdorf Goodman. Pin at Ylang Ylang, NYC. Bracelets at Bloomingdale's; Jere Scott at Stanley Korshak, Chicago; Arresta, Dallas; Barbara Bowman, Ojai CA; I. Magnin. **698:** Wool gabardine jacket, $590; lamb's wool/cashmere sweater, $160. Turnout at Altman's. Earrings at Gindi, NYC; La T Da, Dallas; I. Magnin. Bracelet at Bloomingdale's Cul-de-Sac; Camille, Coconut Grove FL; Ultimo, Chicago; Tucan, Houston. **699:** Turnout (sold with worsted wool skirt), $12,085. To order at Saks Fifth Avenue. Earrings at Saks Fifth Avenue, NYC; Garfinckel's; Bullock's. **704:** Adele Simpson dress also at Nan Duskin; Montaldo's; Jacobson's, MI and OH. To order at I. Magnin. Earrings, Brett Lewis. Ultimo, Chicago. Dim Hosiery. Shoes, Maud Frizon NYC and Bal Harbour. . . . Nat Kaplan also at Razook's, Greenwich CT. Earrings, Claire Dévé. Dim Hosiery. Shoes, Maud Frizon NYC and Bal Harbour. **705:** Valentino Night also at Panache, Millburn NJ; Frost Bros.; Femina, Scottsdale AZ; Amen Wardy, Newport Beach CA. Earrings, Chris Winfield. Dim Hosiery. Shoes, Garolini. . . . Tiktiner satin/acetate jacket. Viscose/polyamide blouse. Viscose/coupro/silk skirt. To order at Jacobson's, MI and OH; Neiman-Marcus. Earrings, Leo Wills. Henri Bendel; Jere Scott at Stanley Korshak, Chicago; Suite 101, Beverly Hills. Dim Hosiery. Shoes, Maud Frizon, NYC and Bal Harbour. **706:** Rayon/polyurethane coat. Pants, Calvin Klein Classifications. Hat, Ruza Creations. Henri Bendel; The Little House, Richmond KY. Bracelet, Gloria Lomas. Artwear, NYC. Gloves, La Bagagerie. Shoes, Maud Frizon, NYC and Bal Harbour. **707:** Wool jumpsuit, $500. For stores, see page 707. Bag, Maud Frizon, NYC. Belt, Barry Kieselstein-Cord. Gloves, Portolano Products. **708:** Coat also at Guy Laroche Boutiques, Bal Harbour, Houston, Dallas. Hat, Eric Javits. Saks Fifth Avenue, NYC. Sunglasses, Sanford Hutton for Colors In Optics. Scarf, Hermès. Bracelets, wrist to cuff: Scooter. Les Bernard. Watch at Fred Joaillier, NYC. Stain-guard gloves by Aris Isotoner. Boots, Emme Uno by Michael and Company. **709:** Left: Scarf, Designs by Jeanne Delahaye. Shoes, Yves Saint Laurent Footwear. Right: Earrings, Yves Saint Laurent Jewelry. First and last bracelet, Scooter. Middle bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel. Coin bracelet, Les Bernard. Bag, Carlos Falchi. Gloves, Portolano Products. Tights by Danskin. Macy's. **710:** Acrylic coat. Earrings, Mark Spirito. Macy's Herald Square and Roosevelt Field NY. Scarf, Matsuda, NY; Janet Brown, Port Washington NY. **711:** Inset: Mohair/nylon coat. Hat, Ruza Creations. Country Clothes of Chappaqua, NY. Gloves by Aris Isotoner. Stockings, Danskin. Shoes, Walter Steiger Madison Avenue, NYC. Large photo: Jacket, wool/polyester; sweater, wool/acrylic. Turnout also at Rodier Paris, Minnetonka MN; Beverly Hills; La Jolla CA; San Francisco. Ray Ban Balorama sunglasses by Bausch & Lomb. Shoes, Calvin Klein Classifications. Saks Fifth Avenue. **712:** Left photo: Earrings, Rasco. Bergdorf Goodman; Blake, Chicago. Scarf, Designs by Jeanne Delahaye. Bracelet, Peter M. Kruger Gallery, NYC. Morgan Love Giftsmith, Philadelphia; Cavallo, Mill Valley CA. Right: Jeffrey Banks wool top and jacket. Wool flannel pants. Glasses, Persol for Private Eyes. Henri Bendel Gloves, Portolano Products. Bag, Hunting World, NYC. Yves Saint Laurent Footwear. Delman at Bergdorf Goodman; I. Magnin. **713:** Wool flannel pants; lamb's wool/angora/nylon sweater. Earrings, Evita. Mishon Mishon, NYC; Amnesia, North Miami Beach FL. Bracelet, Zagal. **714:** Large photo: Dress also at North Beach Leather, Los Angeles; San Francisco. Earrings, Maripolitan New York; Black Salad, Los Angeles. Amethyst dyed fox at neck, Alixandre. Gloves, Sachiko for La Crasia. Bracelets, wrist to cuff, Gloria Lomas. Jim McCullough. Dyed fox muff, Lenore Marshall. $1000. Neiman-Marcus. Westchester NY; Furs by Weiss, Beachwood and Lakewood OH; Sakowitz. Stockings, Bonnie Doon. Shoes, Moya Bowler for Paradox. Bloomingdale's; Macy's, Aventura FL. Inset: Lilli Ann wool skirt and jacket. Skirt, $90. For stores, see page 714. Earrings, Tanis Kmetyk. Henri Bendel. Scarf, Hermès. Gloves, Sachiko for La Crasia. Stockings, Bonnie Doon. Shoes, see page 638. **715:** Inset: Augustus also at L'Armoire, New Canaan CT. Hat, Whittall & Shon. Saks Fifth Avenue, NYC; Nordstrom, Salt Lake City; Seattle. Necklace, Patrick Retif. Stockings, Bonnie Doon. Shoes, see page 638. Large photo: Pants, $200; turtleneck, $190. Top and pants also at Balliet's; Dayton's. Sunglasses, BerDel International Optics. 20/20 Optical, NYC. Optique Boutique, Los Angeles. Belt, Ruza Creations. Saks Fifth Avenue, NYC. Shoes, Manolo Blahnik. Barneys New York. **716:** Pierre Cardin Knitwear lamb's wool/angora/nylon cardigan and turtleneck. Hat, Ruza Creations. Country Clothes of Chappaqua NY; Style in the Round, Philadelphia; The Chalk Garden, Salt Lake City UT. Earrings, Robert Lee Morris Jewelry. Artwear, NYC. Glasses, Optical Affairs. Bergdorf Goodman; Dr. Leventhal Optometrists, Los Angeles. . . . Donna Karan. Earrings, Scooter. Charivari, NYC. Bag, Fendi. Gloves, Aris. Shoes, Albert Nipon. **717:** Outfit also at Alexander Beegle, Virginia Beach VA; Dayton's. Glasses, Optical Affairs. 10/10 Optics, NYC; Jazzy Eyes, Davie FL. Bracelet, Isaac Manevitz for Ben-Amun. Bergdorf Goodman; Rumors, New Orleans LA; Pomegranate, La Jolla CA. Gloves, Sachiko for La Crasia. Scarf, Hermès. Briefcase, Zero Halliburton. Crouch & Fitzgerald, NYC. Shoes, Calvin Klein Collection. **718:** Earrings, Mark Davis. Stephen Roth, NYC; Body Sculpture, Boston. Red scarf, Designs by Jeanne Delahaye. Stockings, Hanes Coloralls. Altman's. Shoes, see info. page 638. **719:** Turnout also at Nan Duskin; L.S. Ayres. Boa, Ben Kahn Furs, NYC. Earrings, Evita. La Carezza, NYC Julie's Bottega, Bala Cynwyd PA. Amnesia, North Miami Beach FL. Gloves, Portolano Products. Bloomingdale's. **722:** Large photo: Ralph Lauren wool sweater; silk velvet skirt. Turnout available late October at Lord & Taylor; Polo/Ralph Lauren Palm Beach; Polo/Ralph Lauren, Birmingham MI; Polo/Ralph Lauren, La Jolla CA. Sweater and skirt at Filene's; I. Magnin. Inset photo left to right: Ralph Lauren wool coat. Turnout late October at Henri Bendel; Polo/Ralph Lauren, Dallas and Houston; Polo/Ralph Lauren, Denver CO; Polo/Ralph Lauren, Newport Beach CA. Coat and pants at Neiman-Marcus. Ralph Lauren Footwear. . . . OMO Norma Kamali cotton/acrylic/metal coat; acetate/silk pants. OMO Norma Kamali, NYC. Hat OMO Norma Kamali. Fur wrap, Private Collection, Norma Kamali. Bracelets, Eric Rhein. Shoes, Paradox by Zalo designed by Moya Bowler. . . . Mary Ann Restivo viscose/cotton/silk jacket. Turnout at Lord & Taylor. Lillie Rubin-South & West; Zoob's, Omaha NE; Nordstrom, Northern CA. Earrings, Wendy Gell Jewelry. Victoria Falls, NYC. Scarf, Matsuda. Shoes, Calvin Klein Classifications. **723:** Large photo left: Frank Smith for Evan-Picone cotton jacket. October at Altman's; Bamberger's; Hecht's, Washington DC; Macy's, San Francisco. Flora Kung skirt. Hat, Scarfware. Bonwit Teller. Earrings, Yamada at Vendome of Tokyo. Bracelet, Isabel Canovas Boutique, NYC. Hanes Hosiery. Macy's, Herald Square; The Broadway, Los Angeles. Shoes, Manolo Blahnik. Barneys New York. Large photo right: Perry Ellis. Mid-Sept. at Altman's; Lazarus, Columbus OH; Gidding-Jenny, Cincinnati OH and Indianapolis IN; L.S. Ayres. Earrings, Handcrafted by David. Jordan Marsh, Boston; Garfinckel's. Bracelets, wrist to cuff: Mark Davis. Stephen Roth, NYC; Body Sculpture, Boston. Patrick Retif. Loretta's, Plainview NY. Inset: Gloria Sachs, late Sept. at Lord & Taylor; Kaufmann's; Montaldo's. Glasses, Robert La Roche of America. **724-725:** Glasses, Ray Ban by Bausch & Lomb. Bracelet, Marla Buck. Dalmatia, NYC. Gloves, Prada. Boots, Walter Steiger Madison Avenue, NYC. **726:** Zoran also at Ultimo, Chicago. **727:** Sweater on child, Zoran. **728:** Jacket, mid-September at Rich's. Earrings, Robert Lee Morris. Sunglasses, Robert La Roche of America. Morgenthal Opticians, NYC. **729:** Turnout also at Caron Cherry,Coconut Grove FL; Nuage, New Orleans. Shoes, Jean Paul Gaultier for Stephane Kelian. Stephane Kelian, NYC. **730:** Cotton/polyester/nylon coat also at I. Magnin. Shoes, Armando Pollini. **731:** Turnout also at Nuage, New Orleans. Echo Scarfs. Bergdorf Goodman. Glasses, Shady Character. 20/20 Optical, NYC. Gloves, Portolano Products. Bonwit Teller. Socks, Bonnie Doon. Shoes, Salvatore Ferragamo, NYC. ALL PRICES APPROXIMATE.

Virginia Slims remembers one of many societies where the women stood head and shoulders above the men.



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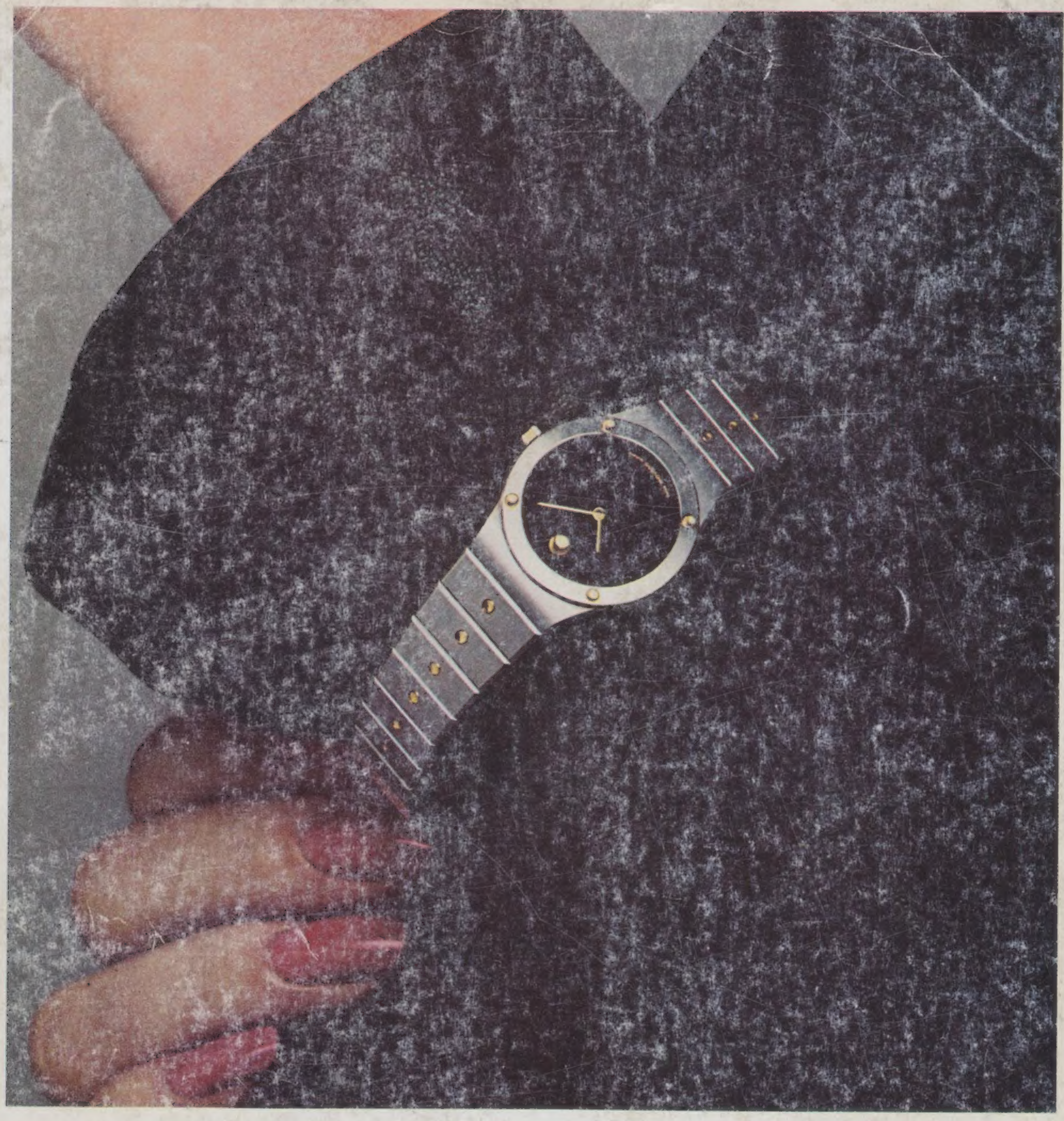

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